AUSTRALIA'S PREMIER ANTIQUE & COLLECTING MAGAZINE SINCE 2004

ANTIQUES to Vintage & EVERYTHING IN BETWEEN

WINTER 2025 $13.95
Issue 95 PP 100004384
ISSN 2652-6271
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9 772652 627003

- THE VINTAGE LUXURY SHOE MARKET • ART ON A GUMLEAF
- DECO MOTORING POSTERS • THE SISTERS CREETH
- LILLI ANN DESIGNS • VICTORIAN GLASS NOVELTIES
- SCANDALOUS SILVER • THE QUARRY BANK MILL
- DIANA POTTERY • THE ALLURE OF THE SERPENT
- COLLINS PURSES: GAUDY OR GORGEOUS?
- ALFONS WALDE'S WINTER WONDERLAND
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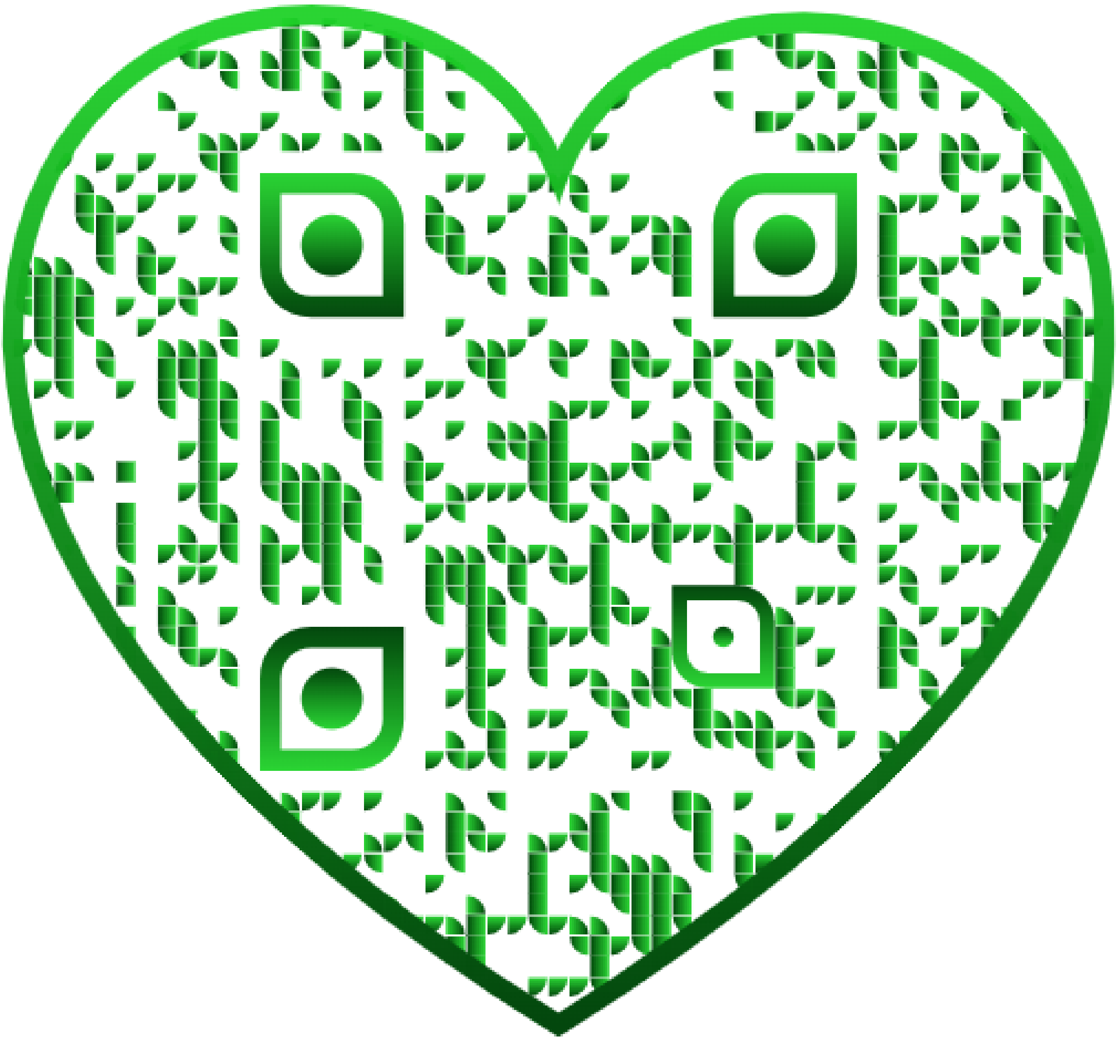

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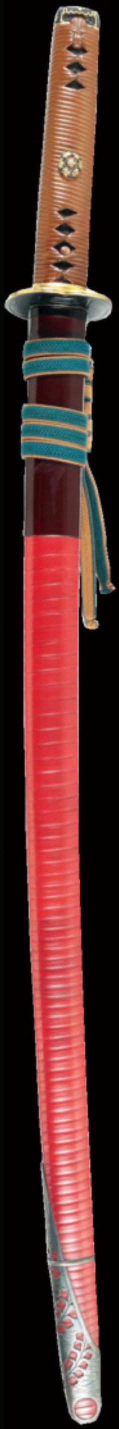
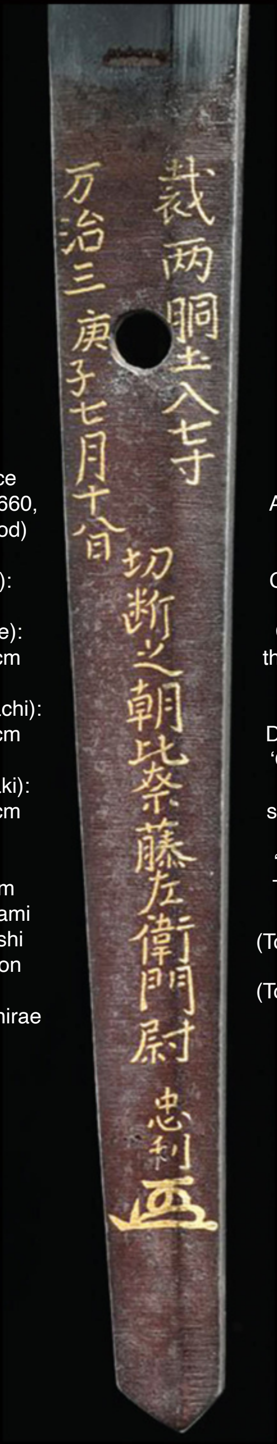


Hizen province
Manji 3 (A.D. 1660,
early Edo period)
Hacho
(edge length):
70.2cm
Sori (curvature):
Approx. 1.21cm
Moto-haba
(width at Ha-machi):
Approx. 3.15cm
Saki-haba
(width at Kissaki):
Approx. 2.21cm
Kasane
(thickness):
Approx. 0.7cm
Shu urushi kizami
koshi cha urushi
kaede nuki mon
nuri saya,
uchigatana koshirae



Whole length:
Approx. 99.1cm
Hilt length:
Approx. 20cm
Gold foil double
Habaki
Calligraphy on
the wooden case
(Shirasaya),
written by
Dr. Sato Kanzan
‘Owari koshirae
tsuki chincho
shikarubeki nari’
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Late 19th century Royal Vienna neoclassical plates. One very good antique condition, the other hairline crack to back. 21cm diam. $300 and $200 respectively.

English buttercup pattern cut glass and sterling silver perfume bottle, Birmingham, Herbert Scott Murdoch, 1919. Minor blemish to top, otherwise excellent condition, $800.

Beautiful antique Raj period Anglo-Indian Lucknow silver cigarette box. Straps have perished, rainbow toning to interior, otherwise excellent condition. 114.2g, $750.

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George III sterling silver marrow scoop, marks for London, attrib. William Turton or Walter Tweedie c.1773-1883. Very good condition, marks rubbed, sponsor mark legible. 46g, $800.

English Sherry Britannia silver liquor ticket, London 1966.Excellent condition, marks crisp and well-struck. 23.7g, 7.5cm at widest point, $400.

English Port sterling silver liquor ticket, Birmingham 1966, Turner & Simpson Ltd. Excellent condition, marks crisp and well-struck. 20.6g, 6cm at widest point, $300.

William IV Garrard's teapot, London 1830. Sponsor mark Robert Garrard II. Good condition, minor blemishes throughout, later finial with marks for John James Keith c.1827-1847. 858g, $3500.

Vintage Japanese hand painted Satsuma plate by Koshida. Excellent condition. 18.5cm diam., $200.

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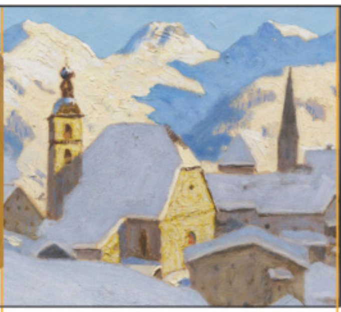
FABERGÉ AND HIS MAGNIFICENT MENAGERIE

It's not often that we can credit a dog with inspiring something that became an ultimate status symbol, but that's (sort of) what happened when Fabergé made a model of Edward VII's favourite Norfolk terrier. **Julie Carter** explains.



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ALFONS WALDE: TITAN OF TYROL

Since the 1930s, the paintings of Austrian artist Alfons Walde have been representative of and nearly synonymous with the snowy alpine landscapes, skiing and other winter sports of Tyrol. Indeed, as **Eric Bryan** writes, Walde was the first artist to successfully use skiing as a subject in painting.

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THE CHIC MODERNISM OF EILEEN GRAY

A designer, architect, painter and photographer, Eileen Gray was 94 before her pioneering work was formally recognised. Today, writes **Charlotte Foster**, one of her chairs could cost you millions. Make that many millions…

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VICTORIAN GLASS NOVELTIES AND ODDITIES: PART 3

Fine dining at a table set with luxurious décor was an important part of Victorian life, writes specialist collector **John Frith,** especially for the new wealthy middle class.

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THE ALLURE OF THE SERPENT

Across millennia and continents, the snake has slithered its way into humanity's hearts, minds and sacred texts. Around the world its legends consistently reveal a paradox of beauty and danger, creation and destruction, healing and harm, writes **Debra Palmen.**

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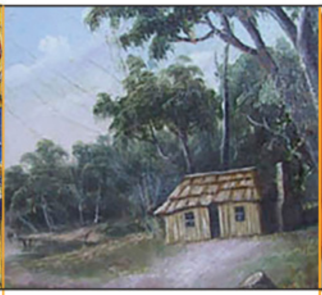
HALE AND OAKES: MASTERS OF THEIR CRAFT

In December last year, new world auction records were set for Frank Hale and Edward Oakes. Apart from sounding like a 1980s music duo, who in fact were Hale and Oakes? **Sandra D'Angelo** finds out.



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What does a painter do when he's camping out in the bush and there's no canvas or board for him to work on? Well if he's Alfred William Eustace, he picks up a gumleaf.

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MID CENTURY MODERN

Our Mid Century Modern section puts the spotlight on some collecting trends including the famous Eero Aarnio Ball chair, lighting by Sciolari, the vintage record player, Diana Pottery and the Bojeson monkey as well as bite-sized snippets from the Mid Century market.

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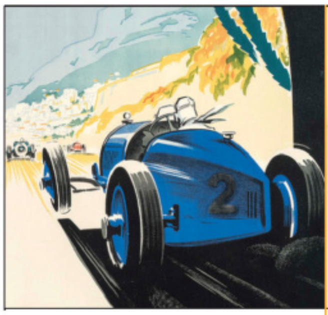
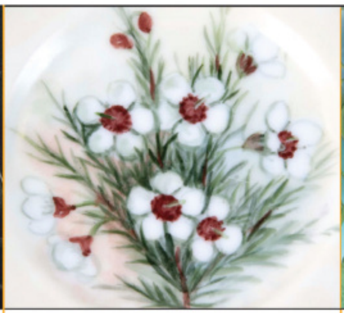

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THE PAINTER OF SPEED

An amateur race car driver and mechanic, Georges Hamel was inspired to take up painting automotives after watching a motor race in his hometown. It's lucky he did, says **Richard Last:** the dramatic illustration of a blue Bugatti with its scarfed driver surging into the Mediterranean sunshine from the tunnel during the Monaco Grand Prix is one of the most famous poster images of all time.

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THE MISSES CREETH

'Violets by Miss M.E. Creeth was a most natural looking group of violets, just plucked, seemingly, and thrown carelessly on to the panel they adorned.' **Julie Carter** turns the spotlight on two sisters whose delicate wildflower painting has been largely forgotten.

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CASCADES OF RAINBOWS

Since 1947, pieces of Steuben have been presented as gifts of state by every US President. But as **Margaret South** writes, it was an Englishman who revolutionised the Corning Glass Works.

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Stepping out in luxury shoes, Lilli Ann coats (perfect for winter!), the glamorous Collins purse, Burberry for the babes, the rise of Western vintage and The Rational Dress Society...

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Winter 2025

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Published by JAM Consulting & Design P/L
ABN 63 163 222 759

from the editor

Are you ready for an Australian *Antiques Roadshow*? Apparently the BBC has approved an offshoot of the long-running UK production, with initial filming to take place at the Norman Lindsay Vintage Fair in the Blue Mountains, NSW on May 17 (a week after we go to press). We had many questions, including who was hosting the show, who were the experts and where might other episodes be scheduled for filming, but as of April 29 the Australian representative for the show was unable to answer any of them, telling us, "We're not making any cast announcements yet." She did say, however, that: "BBC Studios are delighted to create a local version of the beloved *Antiques Roadshow*. Australia is full of interesting pieces and exciting stories and we hope to uncover as many as possible. If you're a collector or have something you'd like to find out more about please go to our casting link." The link can be found here: **go.mycastingnet.com/Apply/Show/AntiquesRoadshowAustralia** There's no word on which channel will pick up the programme or when it might be aired but we'll keep our ear to the ground and let you know! Meanwhile homegrown hosts Gregory Bickford and Claudia Chan Shaw are already out filming for Series Three of *Antiques Down Under* for Nine Network Australia; you can catch up with all twelve episodes of Series Two at 9Now.

The closure of Moorcroft Pottery at Stoke-on-Trent in the UK on April 30 was an inauspicious end for the prestigious firm that was founded more than a century ago. Appointed as Potter to HM The Queen in 1928 and the winner of numerous prestigious international awards across the decades, Moorcroft Pottery is following in the footsteps of other local UK potteries including Royal Stafford, which closed in February, Johnsons Tiles which closed last year, and Wade, which closed two years ago. Although Moorcroft gave no official explanation for the company's closure, the firm stated in March that its energy costs had gone up almost £250,000 over the past two years, which is a staggering amount. A statement from Moorcroft said in part, 'Moorcroft continued to use the proprietary glazes and distinctive slip-trailing methods pioneered by William Moorcroft at the end of the 19th century. This incredibly labour-intensive process produced colourful designs of intricacy, brilliance, and clarity in the arts and crafts tradition through the exceptional heritage skills of craftsmen and women… The directors have pursued every avenue possible to save the business, however they have been left with no other option than to engage the services of a local insolvency firm to place the company into liquidation.'

The end of an icon: Moorcroft Pottery shuts up shop.

We don't want to leave you on a gloomy note, so here's some good news: The Winter 2025 issue of *Antiques to Vintage* is once again a whopping 120 pages! There's just so much out there for us to tell you about, it's difficult to fit it all in. So we've come up with the perfect solution, which is to completely revamp our website. We've got so many sections for you to explore, you won't be finished with it before the next magazine comes out! There are blogs, full length features, event listings, dealer listings, auction listings, hundreds and hundreds of items of Paraphernalia for sale and the best part is, we're able to update it every day! Okay, daily might be stretching it but we will be adding blogs, features and items for sale several times a week, just to keep it fresh and interesting. Pop over and have a look: **www.antiquestovintage.com.au**

At our gorgeous NEW website you'll find blogs, full length features, upcoming fairs and auctions, dealer listings, hundreds of Paraphernalia items and much more: **www.antiquestovintage.com.au**

Julie

JULIE CARTER
EDITOR

On the cover: A stunning Fabergé obsidian carving of a seal and pup on a quartz ice floe, embedded with 20 rose cut diamonds. Shown courtesy Bell's Antiques, Tyabb, Vic. For more details, see our Fabergé feature starting page on 14.

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Curios

a name in antiques… katsushika hokusai

“We should not forget that all forms belong to a universe whose harmony we must never disrupt.” ~ Katsushika Hokusai

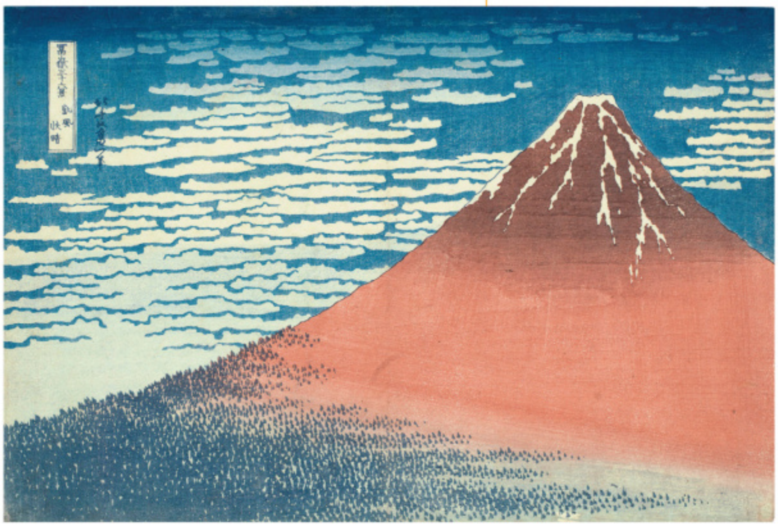
‘If only Heaven will give me just another ten years... Just another five more years, then I could become a real painter.’ So said one of Japan’s most prolific artists on his deathbed at the age of 88.

He’s known to us today as Katsushika Hokusai, but Japan’s master of the *ukiyo-e* genre was an identity shifter, renaming himself more than any other major artist of his era. He was born Tokitaro around 1760, but when he published his first series of prints in 1779 it was under the name Shunro, bestowed upon him by his first master. Later in his career he referred to himself as *Gakyo rojin manji,* or The Old Man Mad About Art. He was known by at least thirty names during his lifetime. So who is he, exactly?

Hokusai was born to create art. His father was the official mirror-maker for the Shogun and the son watched him painting the detailed designs around their edges while in their studio. He began sketching his surroundings when he was just six years old and by the age of 14 Hokusai had been apprenticed to a wood carver and then a master of woodblock printing.

Books made from woodcut blocks were a popular form of entertainment in 18th century Japan. The *ukiyo-e*, with its ‘pictures of the floating world’, flourished during this time and artists made woodblock prints depicting popular subjects from kabuki actors to sumo wrestlers, female beauties and famous landscapes.

In 1777 when he was 19 years old Hokusai entered the studio of esteemed painter and printmaker Katsukawa Shunsho, who specialised in *ukiyo-e* pictures of actors on stage and beautiful women. The images were made by transferring a painted image to a block of wood which was then carved and covered with ink so the image could be printed onto paper, with more blocks being prepared to add colour to the image.



Katsushika Hokusai (1760-1849) *Gaifu kaisei (Fine wind, clear weather) [‘Red Fuji’].* Woodblock print, from the series *Fugaku sanjurokkei (Thirty-six views of Mount Fuji).* It sold for US$507,000 at Christie’s New York in March 2019. This design (and its variant) is the only one in the set of prints without a human element.

Hokusai remained at the studio after Shunsho’s death in 1793, working under his chief disciple, Shunko; although his exact motivations remain unclear, Shunko expelled Hokusai from the Katsukawa school shortly thereafter. The rejection would prove to be a turning point in the artist’s career, as Hokusai later commented, ‘What really motivated the development of my artistic style was the embarrassment I suffered at Shunko's hands.’

Hokusai’s most famous prints are of Mt Fuji, Japan’s highest mountain. He was in his seventies when he began work on a series of 36 woodblocks that took several years to complete and included the mountain from different points of view and varying weather conditions. Still not finished, Hokusai later added another 10 prints to the set; once that was complete he embarked upon a second volume of 100 views of the mountain. *The Great Wave off Kanagawa,* which is from the first series, has become one of the best-known works of Japanese art in the world, with its contrast between a giant wave and a diminutive Mt Fuji in the distance. In March 2023 a Hokusai *Great Wave* woodcut sold for US$2.76m at Christies New York, a record for the Japanese master’s most famous print.

HOKUSAI HAD EVEN MORE HOMES THAN HE DID DIFFERENT NAMES: HE LIVED IN MORE THAN 90 DWELLINGS DURING HIS LIFETIME, ALL OF THEM IN THE EDO REGION (PRESENT-DAY TOKYO).

Hokusai was also quite comfortable working on a large scale: for a festival in Tokyo in 1804 he painted a portrait of the Buddhist priest Daruma using a broom and buckets of ink to produce the 590 foot image.

Twice married – both wives died quite young – Hokusai had a family of three sons and two daughters, and it was his youngest daughter, Katsushika Oi, who followed in his footsteps to become a celebrated artist in her own right. A prolific worker – he began painting early in the morning and continued until well after sunset – Hokusai never considered himself to be particularly successful. He commented, “When I was 50 I had published a universe of designs, but all I have done before the age of 70 is not worth bothering with. At 75, I’ll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am 80, you will see real progress. At 90, I shall have cut my way deeply into the mystery of life itself. At 100 I shall be a marvellous artist. At 110, everything I create — a dot, a line — will jump to life as never before.”

Did you know… The Grand Prix of Monaco always showed the winning car of the previous year in the poster, as it was printed before the race was won… Enoch Wood was an early collector of English pottery and had a museum of almost 700 pieces... The Calandrinia creethae was named for Australian flower painter May Creeth in 1912 – May is said to have collected the plant at Laverton… The fellow countrymen of Austrian artist Alfons Walde regard him as the first modernist painter of skiing-themed works… Feted today, designer and architect Eileen Gray was 94 before she found suitable critical acclaim for her work…

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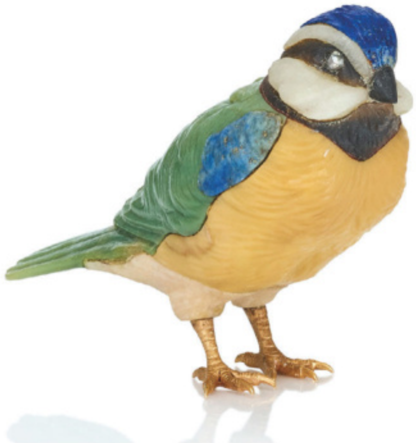
Fabergé and his Magnificent Menagerie

IT'S NOT OFTEN THAT WE CAN CREDIT A DOG WITH INSPIRING SOMETHING THAT BECAME AN ULTIMATE STATUS SYMBOL, BUT THAT'S (SORT OF) WHAT HAPPENED WHEN FABERGÉ MADE A MODEL OF EDWARD VII's FAVOURITE NORFOLK TERRIER. **JULIE CARTER** EXPLAINS.



Left: This model of a blue tit is composed of various hardstones including lapis lazuli, yellow chalcedony, bowenite, agate and onyx, with rose cut diamond eyes and finely chased gold feet. Originally designed by Henrik Wigström in 1911, it measures 5cm long and sold at Christie's London for $270,000 in November 2021. *Below*:.A chalcedony model of a mouse c.1900, the tail and ears set with rose cut diamonds and diamond-set eyes. Measuring 3.5cm long, it sold for $103,500 at Christie's London in November 2021.

The king and his dog, Caesar, were inseparable, which was fortunate for Caesar as other members of the royal household were less enamoured. He was known informally as Stinky and could be challenging: "Whenever I went into the King's cabin [on board the royal yacht]," said Charles Hardinge, 1st Baron Hardinge of Penshurst, "this dog always went for my trousers and worried them, much to the King's delight. I used not to take the slightest notice and went on talking all the time to the King, which I think amused His Majesty still more."

The small carved figure of Caesar made by Fabergé was in white chalcedony with ruby eyes and an enamel and gold collar with the inscription: '*I belong to the King*', exactly as it did in real life. But Caesar, who was completed after the king's death in 1910, wasn't the first of Edward VII's animals to be immortalised in carving. In 1907, Henry Bainbridge, who was the London agent for Fabergé, was approached with a suggested list of animals from the Sandringham estate drawn up by the king himself, that he wished to have created in hardstone. There were, said Bainbridge, "Hens, turkeys, bulls, heifers, horses and even pigs!"

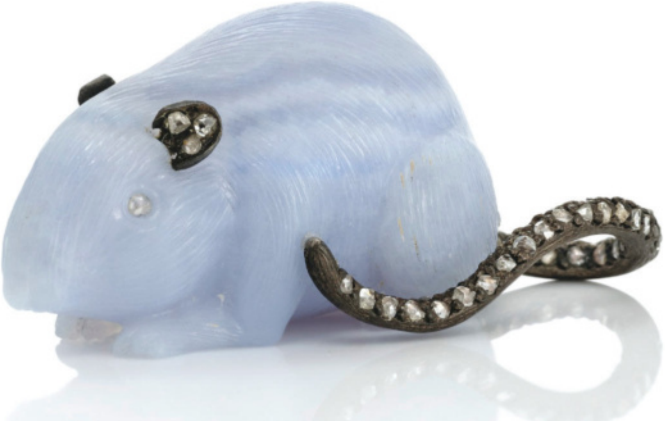
Daunted by the prospect of fulfilling the royal order, Bainbridge worried variously about the cost, whether hardstones of the right colouring could be found and how many artists would be required to sculpt the animals listed. He was concerned that if all did not turn out well it may tarnish Fabergé's reputation with the King of England. But Fabergé himself had no such concerns, despatching artist Boris Frödman-Cluzel from Russia to sculpt preparatory wax models of the animals at Sandringham. The result was the largest group of Fabergé's hardstone creature carvings in existence, including turkeys, pigeons and sheep — even the king's pet bear. In December of 1907 Bainbridge's fears were fully allayed when Edward VII asked him to: "Tell Mr Fabergé… I think the work splendid".

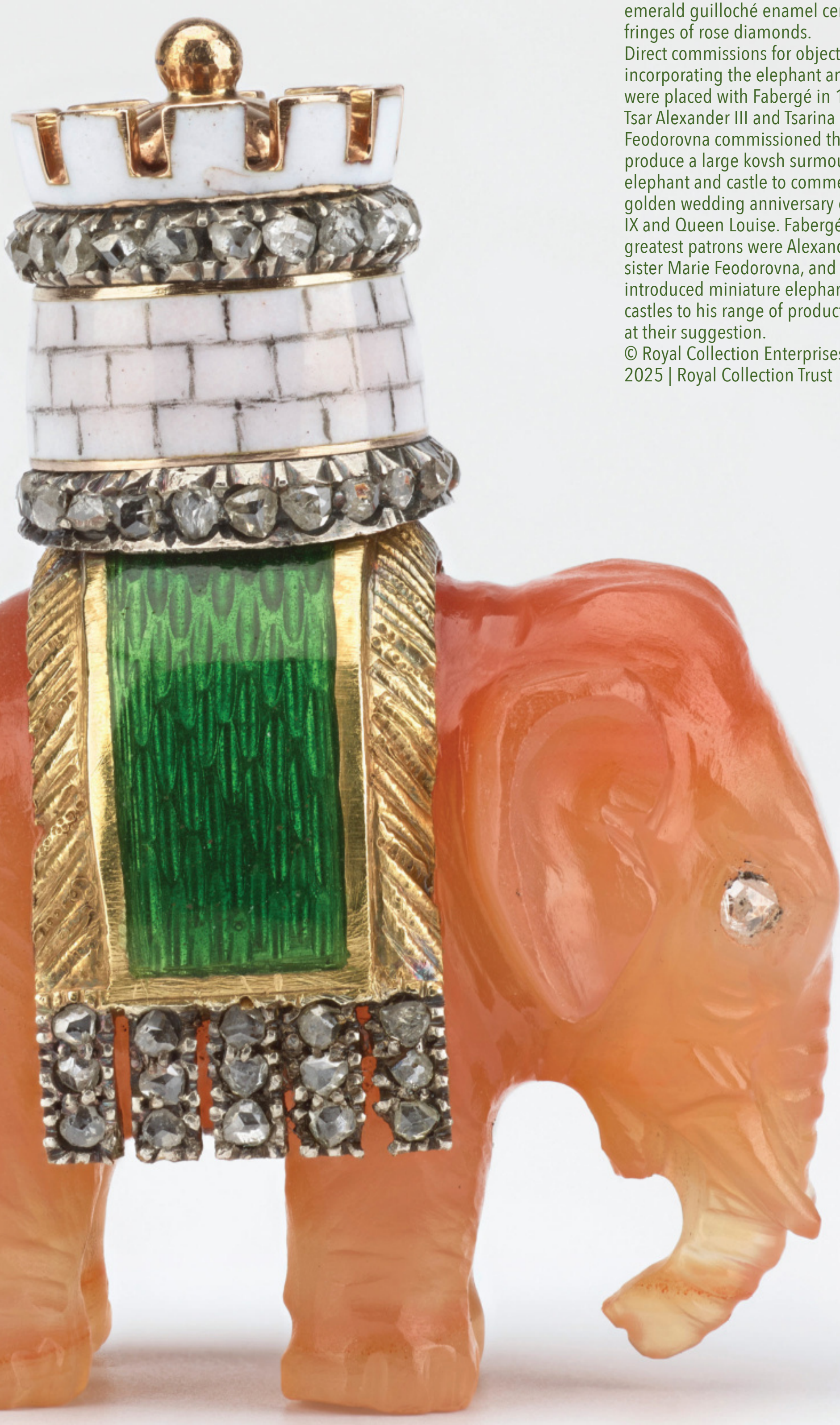
Frödman-Cluzel, who joined the firm between 1903 and 1906, was praised in the Russian press for his skill. In 1907 it was reported in the *St Petersburg Bulletin* that: 'The young Frödman-Cluzel is standing out as a wonderful animal sculptor…. his figurines of dogs and bulls as full of life as the figures of people and portrait sketches.' In a letter home written on 24 December 1907, Frödman-Cluzel wrote that he had been living at Sandringham for over a fortnight and working under the personal supervision of Edward VII, whom he described as an 'amiable and rare King'.

Fabergé had first started producing small animals in hardstone around 1900, relying on outside sources for most of the carvings, including the stone-carvers of Ekaterinburg and Karl Woerffel's lapidaries, whose workshop Fabergé had purchased around 1884. His firm opened its own stone-cutting department in 1908, taking the production of animals to a new level. Fabergé employed sculptors to model animals in wax after observing the animal first-hand, and carvers who implemented the design in stone.

'It is impossible to list all the animals that were used as themes for these figures,' wrote Fabergé's workshop manager Franz Birbaum in his 1919 memoir, 'but it should be said that the pose was always as compact as possible, as dictated by the technique of the material.' Special attention was given to the selection of hardstones, depending on the animal's natural characteristics. Aventurine, with its subtle pink colour, was often chosen for pigs, while agate, with its colourful layers, was usually selected for birds. An orange-coloured agate could be selected to mimic a

> “ The Sandringham commission was not a standard order. The king had not directly instigated it and the items were not paid for in advance; he was under no obligation to buy them and the studies were available for other aristocrats to purchase for the king and queen, should they so desire (and many of them did).





The Royal Collection holds one of the most important Fabergé collections in the world, acquired almost exclusively through the exchange of personal gifts between the Russian, Danish and British royal families. Shown here is Elephant and Castle, the elephant of orange coloured agate with rose diamond eyes. It bears a gold castle with opaque white bricks and set with diamonds on its back, a gold rug beneath has translucent emerald guilloché enamel centre and fringes of rose diamonds.

Direct commissions for objects incorporating the elephant and castle were placed with Fabergé in 1892 when Tsar Alexander III and Tsarina Marie Feodorovna commissioned the firm to produce a large kovsh surmounted by an elephant and castle to commemorate the golden wedding anniversary of Christian IX and Queen Louise. Fabergé's two greatest patrons were Alexandra and her sister Marie Feodorovna, and he shrewdly introduced miniature elephants and castles to his range of products, perhaps at their suggestion.

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Fabergé and his Magnificent Menagerie CONT.

Carved from moss agate (also known as dendritic agate), this Fabergé Gloucester Old Spot pig, measuring just 8cm, sold for three times its estimate when it was auctioned at Woolley & Wallis in October last year for $27,200.

ginger-haired pig, such as a Tamworth. For a Dexter bull crafted for the king's collection, Fabergé selected a dark piece of obsidian with its rich colour providing the perfect match for the bull's black-coloured coat.

Some of the pieces in the Sandringham commission were mosaics made from a combination of hardstones in order to replicate the multicoloured hides and feathers of some of the farmyard animals. Internal joints were needed to bring the stones together, securing them with fish glue once they were assembled and producing a seamless join and a highly naturalistic effect.

It was Fabergé's own son, Agathon, who chose most of the stones, provided as he was with a vast array of options from the wealth of mineral resources of nearby Siberia and the Urals.

The choice of stone could be very specific. For the carving of a Gloucester Old Spot pig Fabergé chose moss agate (also known as orskaia jasper), which was far more commonly used as an inlay, but in this case its distinctive markings perfectly mimicked the markings on the famed English pig breed. Birbaum wrote of the stone: *'Thickets of trees, cliffs, valleys… and the most varied and unexpected motifs unfold before one's astonished eyes. Orskaia jasper was mainly used in thin sheets. When a large block was cut into slabs, they were carefully examined by the artist, who chose the most interesting motifs and decided how the stone should be further cut'.* The sculptures were influenced by the miniaturist carving traditions of Japan, China and Europe, particularly ivory and wooden Japanese netsukes of which Carl Fabergé had his own collection.

Once selected, the semiprecious hardstones were skilfully carved into animals with distinctively individual, sometimes comical characteristics. When the carving of each animal had been completed, they were returned to the workshop of Fabergé's head work master where the figures received intricate finishing touches. Every model was highly polished. The eyes were usually set with rose diamonds (sapphires and rubies were also used in the Sandringham commission) to give them liveliness, and the legs and claws were often enhanced with gold. Sometimes the choice of stone colour – red elephants, blue rabbits and green dogs – was intended to add a humorous touch. The animals were made under the supervision of Henrik Wigström, the last of Fabergé's three chief work masters and who was entrusted with the firm's most prestigious ventures. The pieces were then retailed though Fabergé's exclusive outlets in St Petersburg and London – the London store was opened in 1903 – where Henry Bainbridge invited European monarchs, Indian maharajas, English aristocrats and American heiresses to acquire the ultimate status symbols direct from the Fabergé workshops.

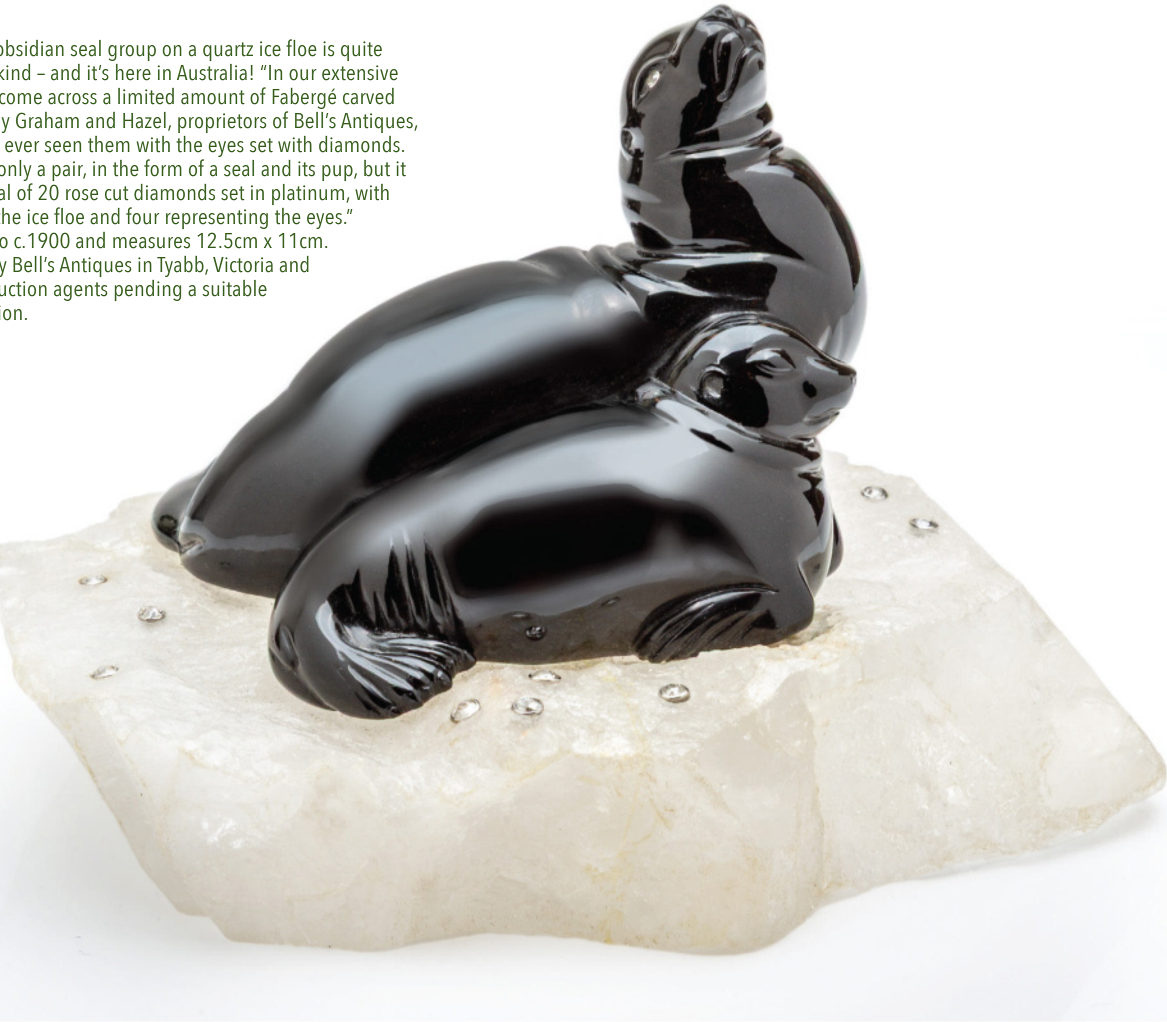
From a private collection sold in the UK in May last year: A rare jewelled gold mounted jasper model of a hen, St Petersburg, c.1900, naturalistically carved to depict a hen, its head tilted to the side, the eyes set with rubies, raised on finely chased gold feet. Stamped HW (Henrik Wigström) and 72 (72 zolotnik gold), within its original fitted Fabergé wooden case. Image Elmwood's, UK.

Franz Birbaum attested to the popularity of the carved animals when he wrote in 1919: *'Many highly placed people collected these figures, and others knew that additions to the collections were favourably received.'* Queen Alexandra herself regularly gave them as birthday and special occasion gifts. Her own birthday table was described by Viscount Knutsford as containing numerous animals, with more examples being added as she received her birthday gifts in 1909. It was a requirement of the queen that gifts to the royal couple should not be expensive and, given the extravagance of the Edwardian era, the Fabergé animals were surprisingly modest with the materials used having a low intrinsic value; the cheapest cost £8 15s. Fabergé's agent Henry Bainbridge believed the 'art of royal present giving' rested on the gift costing as little as possible.

Perhaps one of the most curious devotees of Fabergé – including an impressive collection of carved hardstone animals – was Henry Woolf, the owner of London-based pharmaceutical company Underwoods the Chemists. He bought his first piece after visiting his 70-year-old father, who at the time was watching a very average television programme. *'I determined then and there to find a suitable hobby so that my mind could be more satisfactorily occupied at a similar age'*, he wrote in the Foreword to an exhibition of his collection at Wartski in May 2012. Having decided he might like to collect something, Woolf embarked on a round of visits with several London dealers on a range of subjects from carpets to netsuke, but nothing sparked a serious interest.

Writing on Woolf's collection for Christie's in 2021, John Andrew of the Fabergé Heritage Council said: 'One evening he was dining at his Hampstead home with a friend who dealt in early watches. Woolf's quest to find a hobby came into their conversation and the friend asked the question, 'Why not

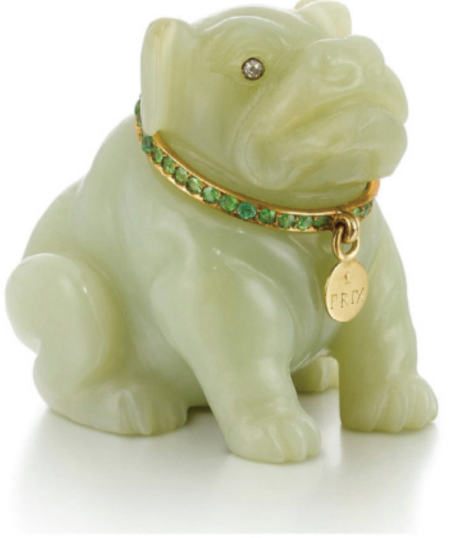
This hand carved obsidian seal group on a quartz ice floe is quite possibly one of a kind – and it's here in Australia! "In our extensive research we have come across a limited amount of Fabergé carved obsidian seals," say Graham and Hazel, proprietors of Bell's Antiques, "but we have only ever seen them with the eyes set with diamonds. This model is not only a pair, in the form of a seal and its pup, but it also features a total of 20 rose cut diamonds set in platinum, with 16 embedded in the ice floe and four representing the eyes." The model dates to c.1900 and measures 12.5cm x 11cm. It's shown courtesy Bell's Antiques in Tyabb, Victoria and is currently with auction agents pending a suitable international auction.



Fabergé?' As it happened the friend had bought a small silver model of a samovar by Fabergé. Woolf liked the object and when offered it at cost he bought it. Until then Fabergé had been completely unknown to him, so he went to buy a book and discovered the artist-jeweller Peter Carl Fabergé ran the family business in Russia, the birthplace of his maternal grandparents. Fabergé was nationalised by the Bolsheviks in 1918 and its stock confiscated.'

Woolf decided he wanted to meet the book's author, Kenneth Snowman, who was an authority on Fabergé and the chairman of Wartski. 'The two men got on well,' wrote Andrews. 'Woolf was shown the company's Fabergé as was the fictional James Bond in *The Property of a Lady,* a short story centred around a Fabergé Egg. Sotheby's commissioned Ian Fleming to write it for its 1963 yearbook so as to promote antique Fabergé. In the book Fleming describes Bond being 'dazzled' by the experience of seeing Wartski's stock of Fabergé and it would appear that Woolf was too, as he became a passionate collector.'

Woolf's collection comprised four main groups: hardstone animals; functional works of art; Japonisme inspired; and Russian styled pieces. Pieces from it have featured in almost every one of the many Fabergé exhibitions held around the world since 1975 and when 84 pieces were auctioned by Christie's in November 2021 they totalled more than $9m.



A Fabergé jewelled gold-mounted bowenite model of a bulldog, St Petersburg, c.1900, with a gold collar set with demantoid garnets and a gold medallion engraved '1 PRIX', the eyes with rose-cut diamonds. Standing 4.2cm high, it sold at Sotheby's London for $60,960 in November 2023.

In May last year, another – much smaller – collection went under the hammer at UK auction house Elmwood's. Belonging to an anonymous British vendor, a group of 20 carved animals brought a double estimate total of $4m, many also adding an aristocratic provenance to their cachet: an agate sculpture of a duckling, still in its original case and once owned by the sister of the Duchess of Manchester, sold for $234,000, while an obsidian model of a carrier pigeon that was a gift to Princess Thyra of Denmark from her niece, Grand Duchess Olga Alexandrovna of Russia, and accompanied by a handwritten note that read, 'From Olga of Russia Xmas 1907' sold for $180,000. The highest price of the auction was $945,000 bid for a dust-bathing sparrow that was the subject of a ten-minute bidding war before finally being won by a Japanese collector. To be honest, the carving was not one of the more appealing to be produced by Fabergé: it looks rather like a little orange carved lump, proving that beauty really is in the eye of the beholder.

Reference: www.vam.ac.uk/articles/fabergé-the-sandringham-commission
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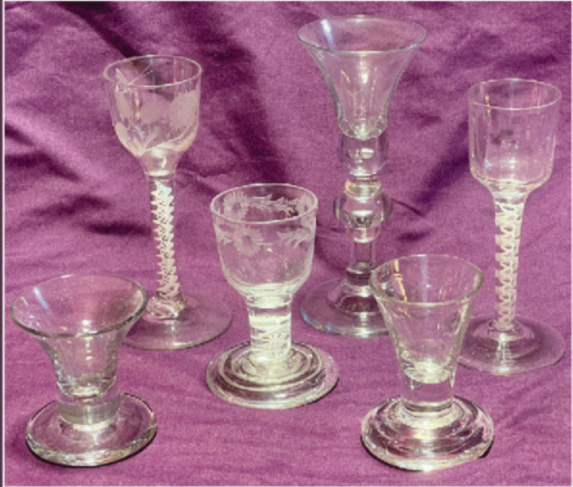

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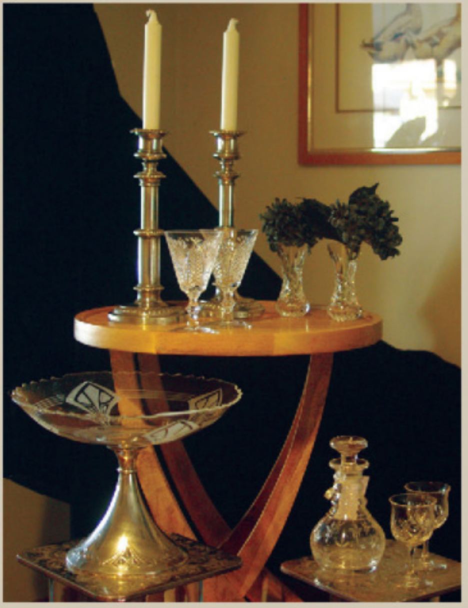

From top, left to right: Pair Matthew Boulton telescopic candlesticks, Georgian Old Sheffield Plate c.1810, $420. Pair Waterford Crystal 'Dunmore' goblets, $245. Pair Stuart Crystal Shaftesbury 10cm Daffodil vases, $52 each. Art Nouveau stand with etched glass fruit bowl (chip to rim) $94. Small Stuart Crystal decanter $115. Pair vintage Stuart Crystal liqueur glasses $68.

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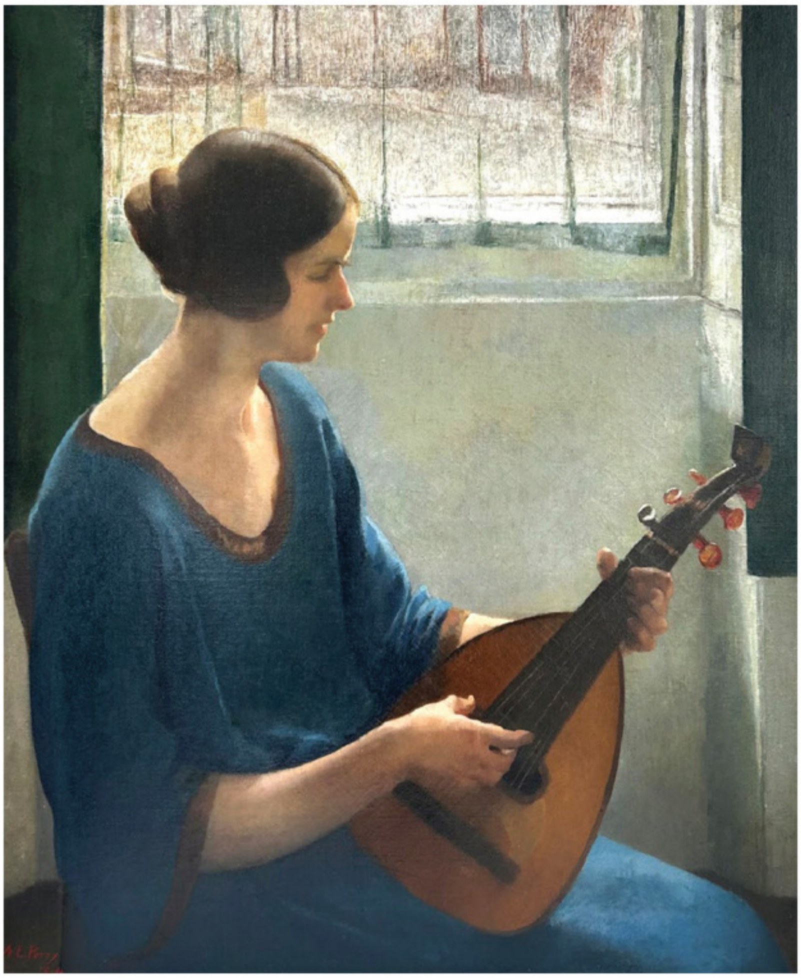
By the Window

ADELAIDE PERRY WAS AN INFLUENTIAL AUSTRALIAN ARTIST, PRINTMAKER AND RESPECTED ART TEACHER. **LAURAINE DIGGINS FINE ART** PRESENTS ONE OF HER ICONIC PORTRAITS.



Adelaide Perry 1891-1973, *By the Window* 1924.
Oil on canvas, 61cm x 51cm, signed lower left. Exhibited at the Paris Salon in 1924. Copyright courtesy the Estate of the Artist. Lauraine Diggins Fine Art.

Adelaide Perry studied at the National Gallery school in Melbourne, where her teachers included Bernard Hall and Frederick McCubbin. Her award of the National Gallery of Victoria travelling scholarship in 1920 allowed her to study in Paris and London, where she was exposed to modernist techniques. In 1924, she exhibited two works at the Paris salon, including *By the Window*, showing a woman in profile playing a lute and framed by a window from behind. The subject and her blue dress, along with the historic instrument, all bring to mind artworks of the Renaissance and Baroque. There is a lovely fluidity to the painting with repetitive use of curved lines in her hair, neck, arm and the lute itself.

Returning to Australia in 1925, Perry established herself in Sydney and was a member of the Society of Artists and founder of the Contemporary Group. In the early 1930s she established the Adelaide Perry Art School. She was acclaimed as a painter, as well as an accomplished printer and teacher, and was highly sought after for portrait commissions. An exhibition of the Society of Women Painters on her return in April 1926 included the painting *By the Window*, which was praised in many contemporary reviews.

A review titled *Sydney Women Painters* in *The Australasian,* a newspaper distributed nationally and abroad, described Perry's *By the Window* as containing 'delightful nuances of colour, a velvety softness of texture and pure, vivid outlines which give distinction to this work which was exhibited at the Paris Salon in 1924…' Another review also praises Adelaide's *By the Window*, describing it as a 'portrait worthy of notice... which has some drawing and intention and a workmanlike simplification of values.' Yet another reviewer commented that the same painting has a 'delightful harmony of colour with the background skilfully treated'… Another still praised *By the Window* for showing 'excellent composition.'

> "After coming back from England I used to make more sketches but I did my painting, the actual portrait, directly from the sitter. In those days you could get a sitter to sit still but nowadays they ... want everything done in a hurry so the method has to change. It takes very much longer to paint a portrait than it used to..." ADELAIDE PERRY, FROM THE NATIONAL LIBRARY OF AUSTRALIA, RECORDED 1965

In May 1926, newspapers reported: 'More or less dominating the annual exhibition of the Society of Women Painters in Sydney is a Melbourne artist, Miss Adelaide Perry, who won a travelling scholarship at the National Art School, Melbourne, a few years ago and who went to Paris to study. Miss Paris is now installed in a little bit of Paris in a quaint little narrow Sydney street through which a bit of the gardens peeps through a tiny crevice. The presiding genius of this old-world studio garbed in a workmanlike overall of khaki drill has gone far since she gained her honours in Melbourne, and her art is as virile as it is versatile. In her present exhibition she shows portraits, figure work, still life and interiors and the most striking of all is an interior: *By the Window,* which was hung in the Paris Salon in 1924. If perchance this little gem should find a permanent home in one of our national galleries, the choice would reflect much credit on the selectors.'

Oliver, Jo, Adelaide Perry: Artist and Teacher, Arcadia, Melbourne, 2022, pp65-66

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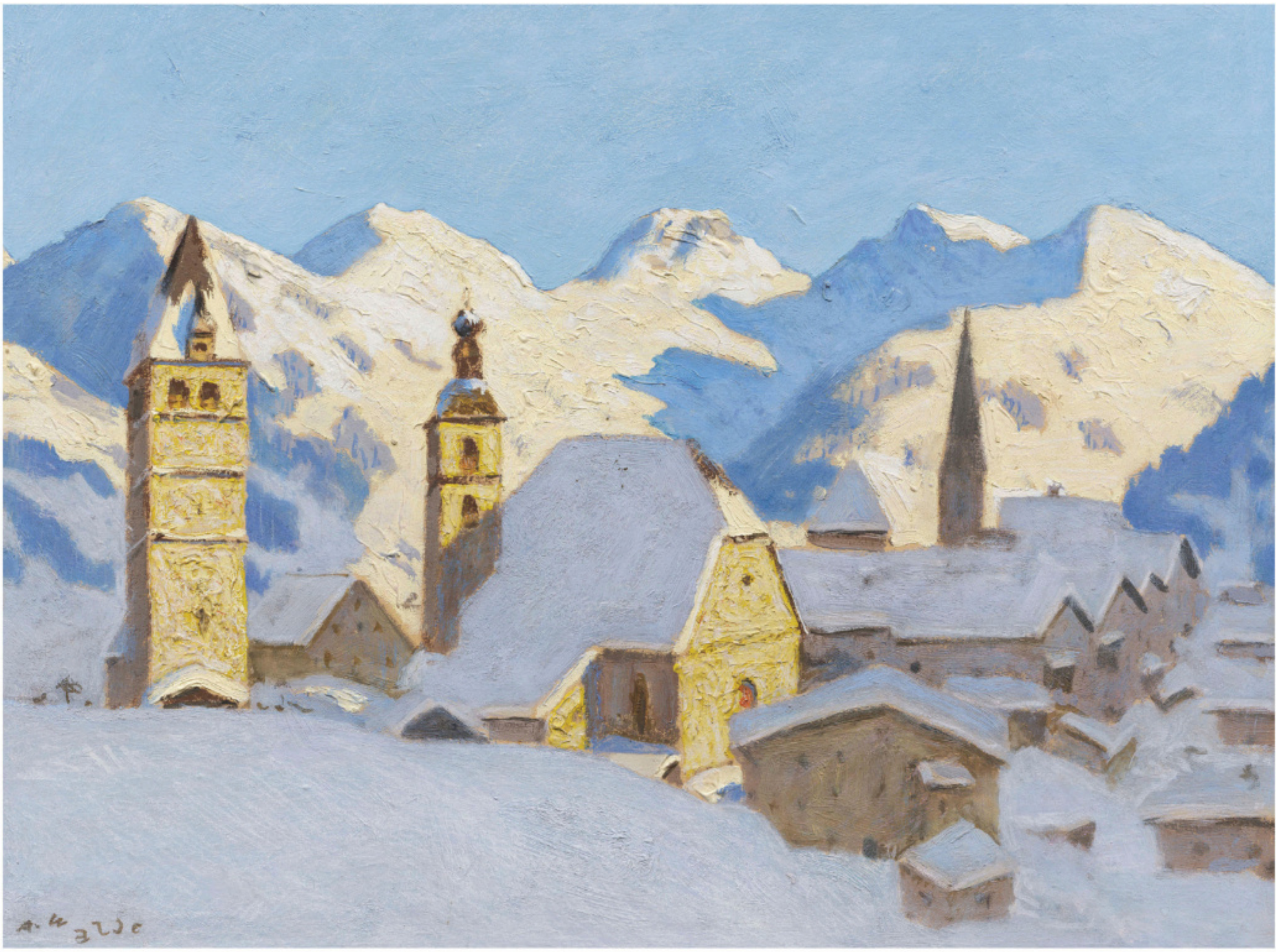
Alfons Walde: Titan of Tyrol



SINCE THE 1930s, THE PAINTINGS OF AUSTRIAN ARTIST ALFONS WALDE HAVE BEEN REPRESENTATIVE OF AND NEARLY SYNONYMOUS WITH THE SNOWY ALPINE LANDSCAPES, SKIING AND OTHER WINTER SPORTS OF TYROL. INDEED, AS **ERIC BRYAN** WRITES, WALDE WAS THE FIRST ARTIST TO SUCCESSFULLY USE SKIING AS A SUBJECT IN PAINTING.

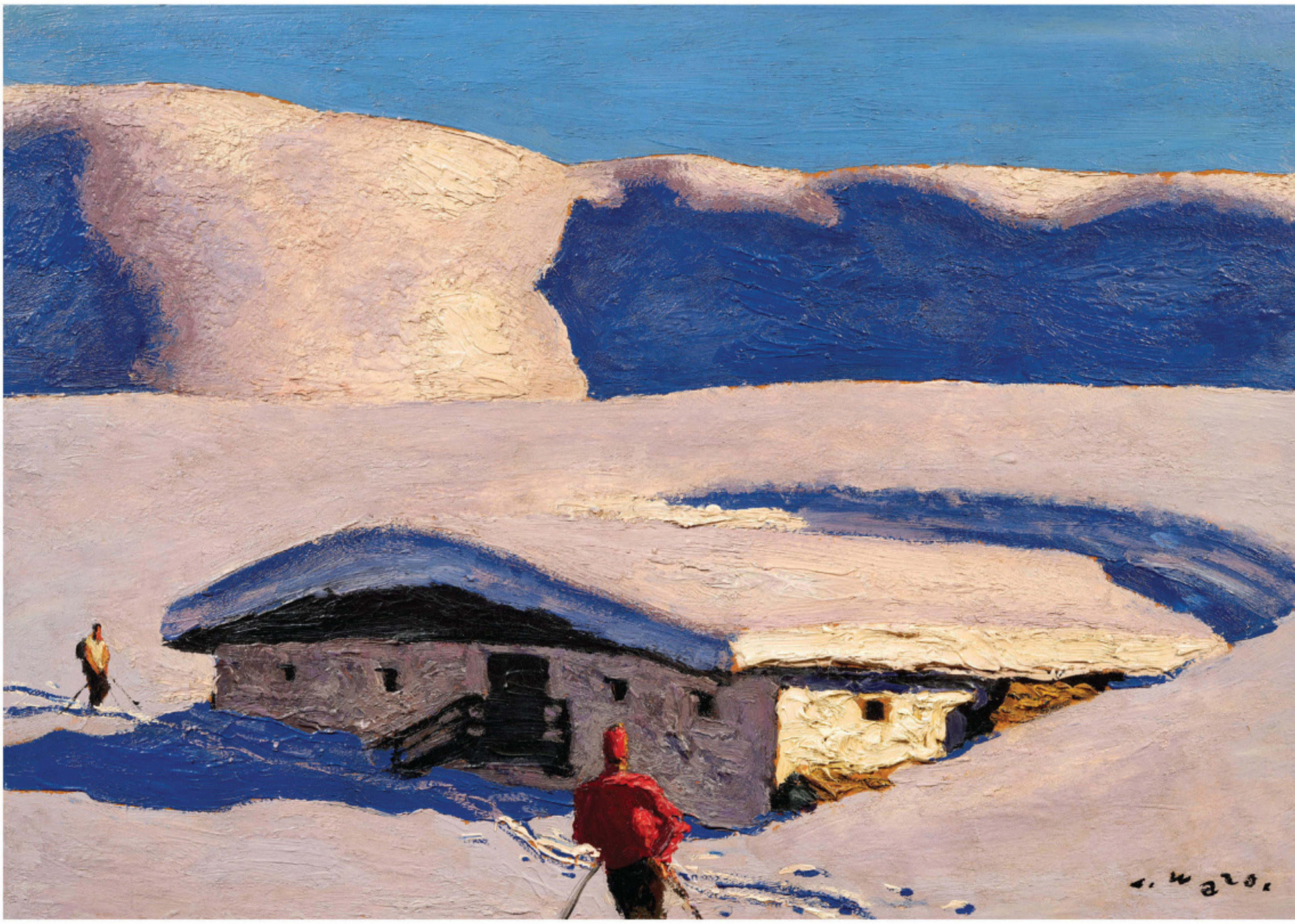
Born in Oberndorf near Kitzbühel in Tyrol on 8th February 1891, Walde was raised in Kitzbühel where his family moved in 1892. From 1903-10 he attended the Realschule at Innsbruck and during these years he began to create watercolours and tempera paintings in an expressionistic style.

While continuing to paint, from 1910 to 1914 Walde was schooled in architecture at the Technische Hochschule in Vienna. He sometimes stayed with his aunt in Kirchdorf in Upper Austria where he painted the gardens, fields and farmsteads of the area in gentle, warm watercolours. In Vienna, architect Robert Örley became a benefactor to the young artist and provided Walde entrée into Viennese art circles. Here he became acquainted with, befriended and was influenced by a number of painters, sculptors and poets. Walde first exhibited in 1911 in Innsbruck when he was just twenty years old; at the 1913 Vienna Secession exhibition he introduced four agriculturally-themed pictures.

With the outbreak of World War I in 1914 Walde volunteered for the Landesschützenregiment, being promoted to cadet and then ensign. He was stationed at Monte Piano, Monte Pasubio and in Bosnia. In 1917 he returned from Bosnia as a lieutenant of the then-named Kaiserschützen troop.

After his military service Walde resumed his studies at the Technische Hochschule and then returned to Kitzbühel. At this point he dedicated himself to painting and through the 1920s took part in more Secession exhibits and those of the Vienna Künstlerhaus. In 1924 Walde took both first and second prizes in the Tyrolean Tourist Office's Winterbilder (Winter Pictures) competition, and here entered the most fruitful period of his artistic career.

Walde participated in the 1925 Biennale Romana in Rome and received the Julius Reich Künstlerstiftung. He also took part in the Tiroler Künstler (Tyrolean Artist), an important exhibition that



Left: Kitzbühel im Winter (Kitzbühel in winter) by Alfons Walde. The painter also worked as a cultural officer and was sometimes responsible for the specifications regarding the colour design of the houses in the centre of the town. Image Alamy. *Above: Skifahrer bei der Alm (Skiier in the Alps).* The signed and dated oil on board from 1933 sold for $761,000 in December 2023 at Koller Auctions, Geneva. Image Alamy. *Below:* Alfons Walde memorial in Kitzbühel. The etched lettering mimics Walde's signature as found on his artwork. Leitzsche, Creative Commons CC0 1.0 Universal Public Domain Dedication

A. Walde
1891
1958

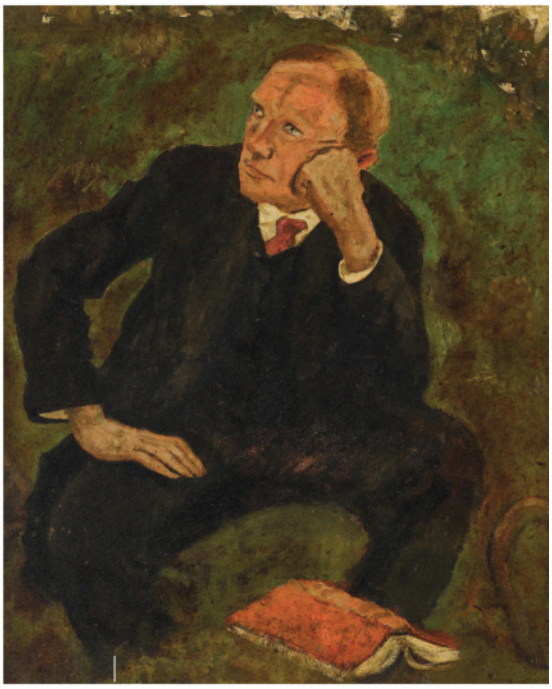
toured Germany. He worked as a graphic artist and in 1926 began designing posters. He established his own publishing house and sold his art on postcards and prints as well as designing posters for various sporting goods firms such as Lackner-Schuh, Oberschi and Schlechter. He also created posters for Tyrolean advertising campaigns and important sporting events. Walde put his talents to further use in designing logos, trademarks and fonts for Tyrolean cities and events; these included the iconic 'chamois on a mountaintop' logo representing Kitzbühel.

In 1928 Walde shared first prize with Rudolf Stolz (of Bozen) in a competition for the design of the official poster for the Hahnenkamm cable car main station hall at Innsbruck. By about this time Walde had developed his distinctive style that portrayed Tyrolean landscapes (mostly in winter) and people. Besides mountain village and farming subjects, he painted many skiing and winter sports scenes. These were done in impastoed oil paint. With this technique, paint is layered onto the canvas very thickly. Once dry, the texture of impasto gives the impression that the paint is oozing out of the canvas. Prints of these paintings were circulated as Tyrolean travel posters, and made Walde's work famous. In particular, his uncanny depiction of snow brought his paintings international notice. The artist held to this characteristic style until his death.

Though most famous for his winter scenes, Walde also produced work that depicted landscapes and subjects in other seasons. A master of light, shadow, colour and perspective, he was able to capture the mood of a locale and portray it in any time of year. Besides landscapes, Walde's spring-, summer- and autumn-themed subjects include farms, churches, villages and villagers, mountains, forest clearings, trees in bloom, alpine ranches, houses, restaurants and other structures.

Walde designed and built a mountain house on the Hahnenkamm in 1929, created the first official Tyrol travel poster in 1932 and continued to be involved in national and international arts events. Through the circulation of the posters his artwork came to define Tyrol as a region of snowy mountain villages and winter sports. Walde's fame was such that by this point artists were producing counterfeits of his works.

Alfons Walde: Titan of Tyrol CONT.



This oil on canvas portrait of poet and writer Alfons Petzold is an earlier work by Alfons Walde c.1919, when Petzold was living and working in Kitzbühel. He died just four years later at the age of 41. Image Alamy.

The painter was critical of the Nazi regime, and the Gestapo visited his house twice in 1938. In 1946, having been defamed, he was jailed in Innsbruck for two months. Following the war Walde tackled several architectural projects: In 1946 he worked on the blueprints of the Hahnenkamm mountain station hotel, in 1948 on the plans for a new school building, and in 1953 on the design for his parents' tomb at the new Kitzbühel cemetery.

In 1956 Walde was invested as a professor in recognition of his work. In his last years, though sometimes ill, he painted flowers, sketched nudes and did some winter and sport paintings in tempera. He died at his sister's house in Kitzbühel of a heart attack on 11th December 1958. Alfons Walde remains a major figure in Tyrolean art and architecture.

Many of his paintings are on display in the Kitzbühel Museum. In fact, the showpiece of the museum is the world's largest exhibition of Walde's artwork. His perfectly-illuminated paintings, hung in dim galleries, evoke scenes from the rustic Austrian Alps of the 1920s.

The collection (which is privately owned but on a long-term loan) includes 60 paintings and more than 100 graphics, drawings, prints and photographs. Walde's photographs were packed in crates on his estate and were exhibited in 2014 at the Westlicht Museum of Photography in Vienna. Many of his photos are of nudes, with themes based on traditions from classical art history to the erotic. From the mid-1930s Walde used his Leica camera and produced slides with the then-new colour film. He also photographed architecture, landscapes and did portraits with some of his photographs providing inspiration for his painting.

In recent years Walde's paintings have auctioned for up to $668,950 and occasionally more. Collectors without large budgets can however acquire some of his original oils that he painted on 5.5 x 8-inch cards that have sold for up to $200. Vintage Walde posters have been auctioning in the neighbourhood of $600 although some examples have closed for much higher values, such as a 1932 poster for the Kitzbühel aerial cable car which fell under the hammer for $7284.

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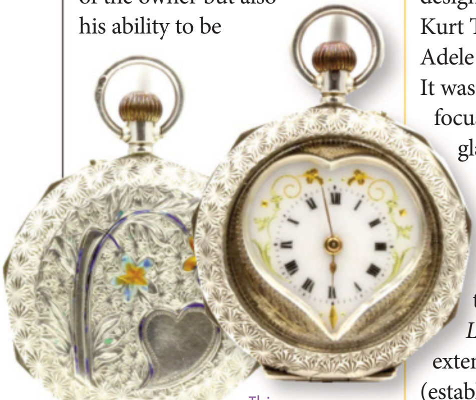
it's a

snippet

Snatches of information too small for a feature and too interesting to ignore...

Perfect for the pocket

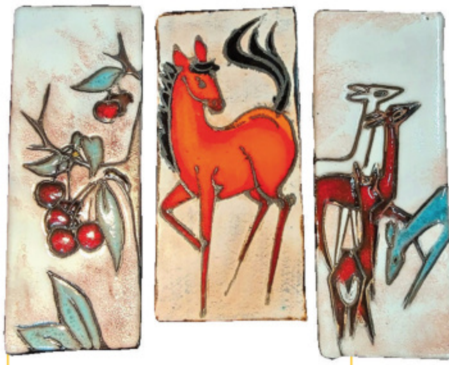
In the 17th century pocket watches were a luxury item. Owned only by the wealthy, they were made of precious metals and embellished with enamels, engravings and jewels, befitting their position as status symbol for the person who could afford to carry the time on his person. Advancing technologies of the 18th and 19th centuries led to the pocket watch becoming an essential accessory for any gentleman. Smaller in size and lighter to carry, it was a clear statement not only of the status of the owner but also his ability to be punctual; before the introduction of the minute hands in the late 17th century the watch could only measure hours, making it somewhat difficult to achieve precise timing. The stem-winding mechanism, which was developed in the 19th century, added a further element of accuracy; instead of carrying a key to wind the watch, it could be done by simply turning a small crown at the top.



This pretty lady's silver pocket watch has a crown wind and is hallmarked for London 1911. The heart-shaped dial, with Roman numerals and gold accents, is quite unusual. It's priced at $595 from Steven Sher Antique & Fine Jewellery n Nedlands, Western Australia. Call 0414 413 258.

The art of Ruscha

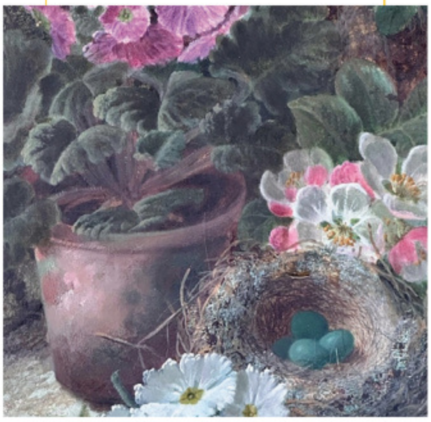
The Ruscha Keramik company, which was established in Germany in 1948, is probably best known for its Fat Lava glaze, but the company also produced a popular range of wall plaques in the 1960s and '70s. Most of the output was manufactured in white clay (pieces made using red/brown clay have been found but are uncommon) and marketed with stickers labelled Ruscha Art. The name of the pottery came from its founder, Rudolf Schardt, who employed some of the best designers of the era including Kurt Tschörner, Hanns Welling, Adele Bölz and Otto Gerharz. It was Gerharz, whose main focus was the chemistry of glazes, who produced the innovative *Vulkano* décor in 1951 while he was art director at the pottery. His innovation in turn led to the thick, flowing *Fat Lava* glaze, which he used extensively in his own pottery (established in 1964). After Ruscha Keramik closed in 1996 many of its designs and models were purchased by Scheurich, another famed West German pottery, and the Ruscha Art labels were often applied to subsequent productions.



Wall art: three West German Ruscha Bundgemalt wall plaques from the 1960s/70s. They're at the Victory Theatre Antique Centre in Blackheath, New South Wales and are priced at $280 each. Call 02 4787 6002.

In celebration of the English hedgerow

British painter Oliver Clare was born into an artistic family in Birmingham 1853. His father was a Victorian artist well-known for his precisely detailed still life fruit and flower paintings, and both Oliver and his brother Vincent were trained by George. Often associated with the Artists of Birmingham, Oliver exhibited many paintings throughout his lifetime – including at the Royal Academy and the Royal Society of British Artists – but it was the English hedgerow that most attracted him and his paintings of flowers and birds' nests are the most celebrated. His subjects are frequently set against mossy backgrounds, producing a more informal composition than many of his contemporary artists, using almost invisible brush strokes. He generally took his two dogs with him on his rambles into the countryside; both the springer spaniel and the lurcher were called Pip, so that one loud shout would return both dogs.



An original oil painting of a bird's nest and flowers – his favourite subjects – by Oliver Clare (1853-1927). It's available at Valentine's Antique Gallery in Bendigo, Victoria for $2950. Call 03 5443 7279.

Why the wealthy wanted a white wedding cake

The fine white sugar needed to create white icing was so expensive in the Victorian era that having a wedding cake with white icing was highly desirable and hugely impressive; the lighter the cake, the wealthier and more socially important the family would appear to their guests. And when said guests left the reception they would be handed a small piece of cake which, if they happened to be a romantically unattached lady, would be placed under the pillow so that she might dream of her future husband. This folklore actually dates back to the 17th century when wedding cakes were usually fruit cakes, which presumably fared better under the pillow than today's sponges. The tiered wedding cake is believed to have been inspired in the late 18th century by the unusual spire of St Bride's Church in London. Apprentice baker William Rich fell in love with his boss's daughter, and in order to impress her he decided to make an elaborate cake for their nuptials. Looking around for inspiration, he caught sight of the nearby steeple and decided to build a tiered wedding cake. That may or may not be true, but what is definitely true – it's in the *Guinness Book of World Records* - is that in February 1998 Sotheby's New York sold the world's most expensive slice of wedding cake when a box containing a piece of the wedding cake of the Duke and Duchess of Windsor was bid to US$29,900.

Attach stamp to open flap

If you couldn't make it to the wedding, the bride and groom might mail you a piece of cake. This wedding cake tin from the 1950s is complete with its original box. We found it at Morpeth Antique Centre, Morpeth, NSW. Call them on 02 4933 1407.

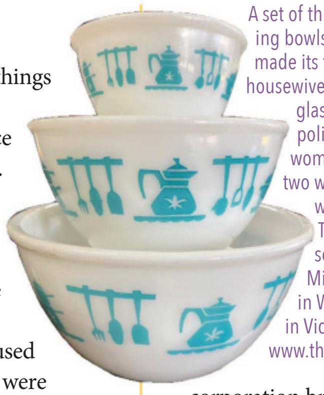
it's a

snippet

Snatches of information too small for a feature and too interesting to ignore...

Not just the cocktail glasses, but the shaker, and tray and pristine stainless steel decoration. This mid-century cocktail set is a ripper. It's at Artedeco in Daylesford, Victoria, but it could be at your place for $650. Call 0407 321 865.

Glassware for every table



A set of three Hazel Atlas mixing bowls. The company made its fortune supplying housewives with domestic glassware; it also had a policy of 'retiring' any women in its employ two weeks after they were married. This mixing bowl set is from The Mid Centurion in Warracknabeal in Victoria for $180. www.themidcenturion.com

Sometimes it's the things that everyone else ignores that produce the greatest success. That's what happened with the Hazel Atlas Corporation. In the mid-1880s, glass inserts were being used in the zinc lids that were needed for closing canning jars. The major glass manufacturers thought the product too minor for investment, but Charles Brady and C.H. Tallman believed otherwise. They each invested US$600 – a not insignificant sum in 1885 – to establish the Hazel Glass Company in West Virginia that manufactured the glass inserts and supplied them to a metal goods manufacturer. Within a year they had expanded operations to a new facility in Pennsylvania and added ointment jars and salve boxes to the glass liner production, but the real breakthrough was with the technology that led to commercial packaging; processes that formerly took days and weeks to complete became much faster as it became possible to operate multiple shifts. Brady further established the Atlas Glass Company specifically for the manufacture of fruit jars, but by 1902 the Hazel Company, the Atlas Glass Company, Republic Glass and the Wheeling Metal Company had been merged into the giant Hazel Atlas Corporation. The newly expanded corporation broadened its production to include economical tableware, making it possible for every home to have attractive glass as part of everyday life. By 1930, the Hazel Atlas Glass Corporation had fifteen glass container plants across the United States and was also producing a large range of Depression glass.

Anyone for cocktails?

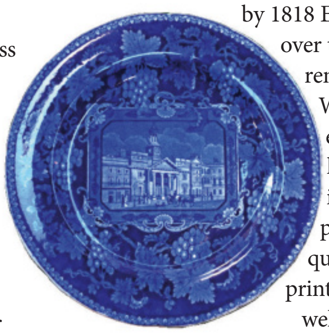
Perfect for an evening tipple: a late 1950s/early 1960s wiggle dress in tulle and guipere lace. It's available from 3RsRecycledMadeLoved for $129. www.etsy.com/3RsRecycledMadeLoved

Christian Dior was the first, in the late 1940s, to specifically name the dresses worn in the early evening as 'cocktail' dresses, but women had been wearing a shorter evening dress with matching accessories for at least two decades before that. Valued for its functionality and flexibility, cocktail attire – with its modest necklines and longer sleeves – could be worn during the day without being overly casual in the evening. Dior's recognition of the dress as a specific style was a stroke of marketing genius at a time when cocktail hours and parties were hugely popular; a stylish and short cocktail dress was the one constant requirement for such gatherings. Designs ranged from the basic sleeveless black number to the rather less modest wiggle dresses in metallic brocade. Also common were designs made of cotton prints that included peekaboo details around the waist, sleeves that ended above the elbow, strapless baby blue chiffon, and purple lace numbers with flared hems and tight waists. In 1965 another French designer revolutionised the cocktail dress when Yves St Laurent introduced the Mondrian; evoking the abstract canvasses of Dutch painter Piet Mondrian, the simple cut, bold colours and geometric lines of the dress caused a stir when it was unveiled. It was so successful that everyone soon copied it.

For the hostess with everything

The martini glass made its debut at the 1925 International Exhibition of Modern Decorative Arts in Paris. Designed as a replacement for the champagne coupe, the rim is wider so that the drink can breathe, allowing its flavours to open up. The stem of the martini glass is also longer than the average coupe or wineglass; that's so it's not affected by the heat of the hand, but it does make it easier to tip over. Some martini glasses can hold up to .35 litres, which is an impressive drink by anyone's standards. The margarita, on the other hand, is similarly shaped but with a wide rim for adding salt or sugar, and a shallow bowl. Did Marie Antionette really order its design so that her court would drink her health from bosom-shaped glasses? We'll never really know.

From the Father of the Potteries



A blue and white transfer printed plate with a view of St. Philips's Chapel, Regent Street from the *London Views* series by Enoch Wood, c.1830. It's priced at $180 from Michael Allen Antiques in East Brisbane, Queensland. Call 07 3891 1048.

A businessman and skilled modeller, English potter Enoch Wood established one of the most prominent families in Staffordshire pottery. Born into a family of potters in 1759, his career included a brief stint with Josiah Wedgwood before learning his modelling skills with Humphrey Palmer, and by 1783 he was already established in Burslem as an independent potter with his cousin Ralph Wood. The Woods struck a partnership with James Caldwell in 1790 but by 1818 Enoch had taken over the business, renaming it Enoch Wood & Sons and establishing himself as a leading manufacturer producing large quantities of blue printed earthenware as well as porcelain. In 1829 the operation was described as 'encompassing the sites of five old factories' and by the 1830s the firm had around one thousand workers. Enoch died in 1840 and the pottery was run by two of his sons – Enoch and Edward. In 1843 Enoch Wood & Sons was listed in The Borough of Stoke-on-Trent as 'being employed in the manufacture of earthenware of every variety,' and was among 'the largest exporters of that article from Staffordshire to the United States of America'. The pottery was closed in 1846.

movers and shakers

Barry Thomas reports on significant news in the UK trade...

The UK Report

Barry Thomas reports on significant news in the UK trade

Looking for treasure

A report published in February by the Portable Antiquities Scheme and the British Museum has found that 74,506 archaeological items were reported found in 2023, which is an increase in 39% from the previous year. That's a lot of people out in the fields with metal detectors – 95% of the finds, which included a Roman coins dating from 28BC-14AD, a Charles I silver shilling and a bronze age anvil, were found in agricultural areas with people using metal detectors. Finders are required to report treasure in the UK but many are listed on a voluntary basis.

The legacy of the Willow pattern

It's probably the most recognised pattern in the history of ceramics: the Willow pattern. And from June to December it will be the subject of an exhibition co-curated by Tiejun Hou, who is professor of ceramic history at Jingdezhen Ceramic University, and Neil Brownsword, who is professor of ceramic art at the University of Staffordshire. They are collaborating to produce *Legacy and Continuity: Willow Pattern Wares and Other Stories,* which will be on exhibition at the Spode Museum in Stoke-on-Trent before potentially moving to Jingdezhen in 2026 as part of the International Academy of Ceramics Conference.

Love classic? Then you'll love this car boot sale...

The first Classic Car Boot Sale, organised in the UK by a company called Hemingway Design, appeared in 2011 but since then they've popped up all over the UK. They've become very popular for vintage fashion-spotting and classic car ogling as well as trading vintage fashion, accessories and homewares. The first Sale for 2025 was held at Kings Cross in London in late April and included a display of classic Citroen DS cars. The London events are rated No 1 for Car Boots Sales in the UK, with vinyl playing from the 1920s to the 1980s while you shop vintage direct from British classics of the '70s to spectacular chromed Cadillacs of the '50s – all of which are driven to the event by their owners. It's a great spin on the average Car Boot Sale and it's gaining a huge following, with many people dressing in vintage clothing for the occasion. The organisers even encourage visitors to dress up their dogs.

Everyone's loving the unique style of the Classic Car Boot Sales...

Performance art in an antiquarian bookshop?

An elegant artist sweeping dramatically into the room to perform a solo dance… live jazz played at a Steinway & Sons mini grand piano… a star vocalist singing with one of the guests… none of it is what you'd expect to come across at the launch of a new catalogue of antiquarian books, but it's exactly what happened on a mild London evening at Peter Harrington Rare Books. It was a double celebration for the firm: revealing their new performing arts catalogue, and the expansion of a flagship gallery opening in New York. According to Pom Harrington, director of the company, the change of vibe was quite possibly overdue and quietly strategic, with the aim of attracting new customers through the door and at the same time changing the perceptions of the rare book world.

Bugatti alert

The stunning works of Rembrandt Bugatti were featured in the Autumn 2024 issue of *Antiques to Vintage* and now the London Art Fair will be showcasing 'the most important UK exhibition on the Bugatti family in almost half a century'. The first British exhibition of the Bugattis since 1979, it features a selection of 30 artworks, designs and cars by Carlo Bugatti and his sons Rembrandt and Ettore as well as grandson Jean, with several of the pieces being loaned by some of today's most important Bugatti collectors. The London Art Fair is at the Royal Hospital Chelsea from June 26 to July 1.

US Report: Big Boom!

Rod Labbe shares his enduring love of Ava Gardner

It was November 1966, and I'd trudged home from junior high school that Thursday afternoon tossed and battered by a blinding snowstorm. Classes had been dismissed early and I did the noble thing and walked home. Took me an agonizing hour of gale-force winds whipping at my unprotected face, freezing my hair, and numbing me to the core of my 14 year-old being. Finally, I arrived at the family abode relatively intact, despite nearly frostbitten ears, fingers, and nose. Inside, older sister Suzanne had stretched herself across the living room couch and was watching television.

"Is that a horror flick?" I asked. "No, it's a really, really good movie called *Knights of the Round Table*. It's directed by the same guy who did Ivanhoe."

I practically fell into the Lazy Boy recliner to watch. Robert Taylor's an actor I liked, and *Ivanhoe* is still my favourite Taylor performance, sweetened by the presence of an exquisite Joan Fontaine as Lady Rowena, Saxon Princess. But little did I know I'd soon find someone else to admire, a gorgeous woman named Ava Gardner.

"Wow! Who's that?" I squeaked, jaw dropping. Sue smiled. "Ava Gardner, a famous movie star."

"Never heard of her. Ava Gardner? Doesn't ring any bells."

"Boy, you need educating. She's right up there with Lana Turner and Elizabeth Taylor."

The very next day I went to school and read about Ava Gardner. A reference book entitled *Who's Who in America* listed Ava's filmography and biographical information. Her career trajectory read like a publicist's dream: young unknown woman spotted by talent scout, successful screen tests are arranged and a new star is born.

Here's how it happened: 18-year-old Ava had gone to New York City from North Carolina to visit older sister Beatrice and family. On a whim, she sat for a portrait shot by brother-in-law Larry Tarr (as a surprise present for her mother) and he displayed it in the front window of his Fifth Avenue photography studio. People began stopping by to ask about Tarr's newest model. Was she a movie star?

movers and shakers

... US Baby Boomer Rod Labbe shares his love of Ava Gardner...

Barnard Duhan, pretending to be an MGM talent scout - but really interested in dating Ava - suggested Tarr send the photo to MGM.

Tarr forwarded the picture to MGM's New York talent office. Supervisor Al Altman, suitably impressed, screen-tested Ava and realised he'd found a genuine diamond in the rough. Studio boss Louis B. Mayer concurred. A seven-year contract was offered and signed.

Before she could be considered for speaking parts, Ava's thick southern drawl needed to be softened. Stardom depended on it, but even after intensive diction lessons and learning to feel comfortable in front of a camera, important screen parts were elusive. She toiled for five years as a bit player, oftentimes loaned out to other studios.

Ava's first credit was 1943's *Ghosts on the Loose* starring the East Side Kids (Leo Gorcey, Huntz Hall, etc.). Not exactly *Gone with the Wind* and very definitely a B picture. Ava, underused, looked stunning.

Though she may not have yet become a star, Ava wasted no time riding the Hollywood marriage go-round. Her first husband (1942-43) was Mickey Rooney, MGM's most bankable commodity. After a tempestuous year, they separated. Ava blamed mental cruelty and Mickey's roving eye, not exactly traits MGM wanted associated with their innocent Andy Hardy. An uncontested divorce kept negative publicity to a minimum.

Ava next said "I do" to bandleader Artie Shaw (Lana Turner's ex), but that relationship, too, withered (1945-46). Five years later she married crooner Frank Sinatra (1951-57).

Frank left his family and wife, Nancy, for Ava, causing a torrent of criticism. Gossip columnists Louella Parsons and Hedda Hopper blasted him at every turn and the Catholic Church roundly condemned the couple. Hollywood turned its back on Sinatra; his movie opportunities and record sales plummeted.

When Columbia and director Fred Zinneman were casting *From Here to Eternity* (1953), Sinatra campaigned hard for the role of Private Angelo Maggio. Lore has it that Harry Cohn, Columbia's head honcho, considered Sinatra a "washed-up has-been," but an entreaty from Frank's glamorous wife, Ava, changed his mind. The role won Sinatra the Oscar for Best Supporting Actor and revived a moribund career. Frank and Ava remained friends until Ava's death in 1990. She never remarried and referred to him as the "love of my life."

Ava's future film prospects improved considerably with *The Killers* (1946). What many critics cite as the ultimate film noir, *The Killers* (book penned by Ernest Hemingway) starred Ava as Kitty Collins, femme-fatale, a powerhouse role that erased years of cinema anonymity. Never again would she be a bit player. *The Killers* earned four Oscar nominations and captures Ava at her most alluring. I watch it once every year.

Returning to MGM, her next film was *The Hucksters,* starring Clark Gable and Deborah Kerr, but all eyes were on Ava. Once again, the public ate it up. Other triumphs followed, including *One Touch of Venus*, co-starring Robert Walker as a window dresser who falls in love with the statue of Venus (Ava). When he kisses her lips, she magically comes to life, and hilarious hijinks ensue.

Those were quickly followed by *The Great Sinner* (Gregory Peck, 1949), *East Side, West Side* (James Mason and Barbara Stanwyck, 1949), and *Showboat* (1951), an MGM Technicolor musical extravaganza in which she sang two ballads dubbed by Annette Warren. Ava's original vocals, smoky and sensual, can be heard on YouTube. *Showboat* proved a seminal film. Now, at last, movie-goers saw Ava in blazing Technicolor, and the effect was breath-taking.

After *Showboat,* there came dramas (a Best Actress Oscar nomination for *Mogambo* in 1953), romantic comedies *(The Little Hut*, 1957), topical issues (*On the Beach*), sweeping historical epics (*Knights of the Round Table* and *55 Days at Peking*), disaster films (*Earthquake,* 1974) and even a horror film (*The Sentinel,* 1978). The studio system, meanwhile, experienced flux. Ava, along with other contemporaries, no longer had the luxury of long-term exclusive contracts.

By the late 1970s she was working primarily in character parts, and whenever producers needed a touch of Venus, they sought out Ava Gardner. An excellent example: her seven episode run on *Knot's Landing,* a popular CBS prime-time soap and offshoot of *Dallas.* Ratings soared through the roof.

Ava's unexpected death of pneumonia on January 25, 1990 at 67 shocked the pop culture world. Another great one gone; she left behind an indelible image. For me, I lost a youthful touchstone and the beautiful Queen I met on a long-ago snowy November's day. I must thank my late sister, Suzanne, for that glorious introduction; no matter how many years pass into infinity, the thrill of seeing Ava as Guinevere hasn't diminished.

To Richard
Happy Birthday
Ava Gardner

COLLECTING AVA GARDNER
Ava Gardner Paper Doll set #1 – 1949 Whitman: $90.
Ava Gardner Paper Doll set #2 – 1953 – Whitman: $70.
Autographed glamour photos, vintage 1948-56: $150.
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The European Report

Judith Dunn looks at the current state of the European market

TEFAF Maastricht again fulfilled expectations in March 2025 as the major event of the spring season. Eight days; 270 exhibitors (including twenty-six newcomers); 22 countries represented; close on 50,000 visitors; 400 buying institutions; 7000 years of fine art, antiques and design. Opening day saw a 15% increase in footfall over 2024 and buying was buoyant from the off. On offer was a wealth of museum-worthy pieces, many fresh to the market or long out of view. Sales reflected all levels of the market, from a Warhol print of Mick Jagger, sold by Borzo Gallery for €155, to Michael Sweerts' mid-17th century Virgin at Prayer, sold by Netherlands dealer Salomon Lilian to a Dutch foundation for some €3.5 million. Another early sale by Koopman Rare Art was a late 18th century silver gilt confiturier (preserves container) with 12 spoons. It bears the maker's mark of Biennais and Cahier and is believed to have been a gift from Napoleon to his sister Pauline and her husband Camillo Borghese. It went for a "six-figure sum".

But TEFAF is not just about sales at the fair, substantial though they might be.

movers and shakers

...and Judith Dunn updates us on the news from the European market.

Relationships between collectors, institutions and dealers are forged and renewed with the long-term in mind. This is the case at all major events worldwide, but at Maastricht the atmosphere is more academic and serious than elsewhere; no high-profile fashion events and other distractions.

Hot on the heels of TEFAF came the Paris Drawing Week, with the Salon du Dessin and Drawing Now Paris running alongside multiple auctions and gallery events. Old Master prints were top of the agenda in Sweden: the Uppsala Auktionskammer offered 204 lots from the Bensow collection on 19 March. Frank Bensow (1883-1969) gathered more than 800 Old Master prints in his career. As a civil engineer, he selected the earliest possible items, with greatest definition and depth. Featured were a notable set of works by Lucas Cranach the elder.

Museums in France are doing a fair amount of moving and shaking at the moment, sometimes in order to seek hard-to-come-by funds. Among them is the Musée de Pont-Aven, in the Brittany town best known for its association with Paul Gauguin. A lesser-known link is with the painter Emile Bernard, a major player in the creation of the Pont Aven School. The Museum is launching a crowd-funding initiative to bring home Bernard's 1892 portrait of Eric Forbes-Roberston. In the south of France, the place to be is Aix-en-Provence where, apart from a major arts festival, there are two retrospectives to enjoy until October or November. Starting in June 2025 is an event celebrating the painter Paul Cezanne, who was born and died in this city, as well as the landscapes and mountain he made famous and which served as the backdrop to his life. The city has also begun the phased restoration of Jas de Bouffan, the country house bought by the artist's father in 1859, which it plans to open permanently to the public.

From now until November, the Hermitage Foundation in Warsaw is showcasing Poland's remarkable artistic vitality from 1840 to 1914, in partnership with the city's National Museum. The period is crucial in the country's long history, given that it then disappeared as an independent state, in thrall to Russia, Austria and Prussia. The 19th century proved the time artists, writers and musicians fought to keep alive a nation's traditions, language and specificities. More than 100 works will trace mythology, folk tales and artistic movements from medieval times to Modernism.

A notable mover and shaker was honoured by the Netherlands in early May. Gregory Rubinstein, worldwide head of Old Master drawings at Sotheby's, is now Knight of the Order of Orange-Nassau for services to Dutch culture. Also recognising his contribution to Anglo-Dutch cultural relations, his medal was awarded on behalf of King Willem Alexander in a formal ceremony at the Dutch Embassy in London.

Rare Coca-Cola straw dispenser $200.
Art Deco micro bead flapper bag (a/f) $150.
BP bowser globe, $800.
Rare and unusual set of three large Beswick seagulls in mint condition, $850.
Mid-20th century Chinese famille rose figure of two boys (a/f) $455.
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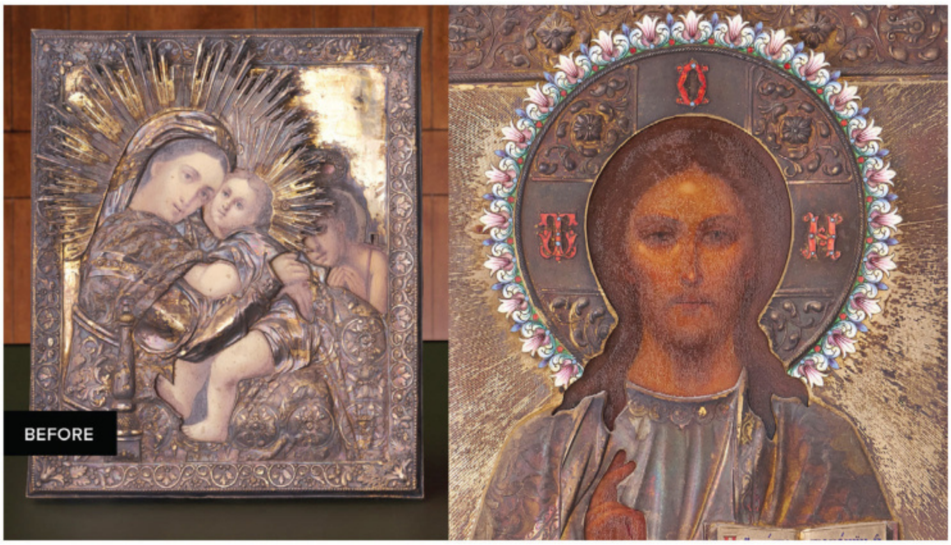
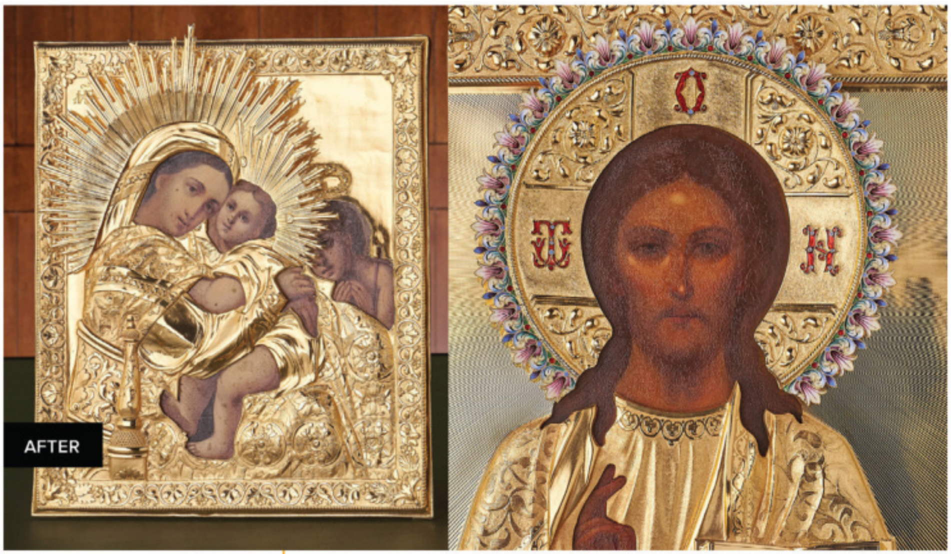
A Return to Radiance: Reviving Icons of the Romanov Era

W.J. SANDERS' LATEST RESTORATION HONOURS BOTH SACRED TRADITION AND SILVER SMITHING EXCELLENCE, REVIVING TWO RELIGIOUS RUSSIAN ICONS IN STUNNING DETAIL.





In a recent project that married heritage craftsmanship with spiritual reverence, W.J. Sanders had the privilege of restoring two stunning Russian Orthodox icons. These sacred images, one of Christ Pantocrator and the other of the Mother of God with Christ, once graced a private prayer setting or church within Imperial Russia.

Hand painted on traditional wooden panels and adorned with finely wrought silver oklads (covers), these icons were designed not only to inspire devotion but also to exemplify the rich craftsmanship of the Russian Orthodox tradition. Each bears the prestigious 84 zolotnik hallmark (indicating 87.5% silver purity), along with a probable maker's mark in Cyrillic, a date mark, believed to be 1855, and the Imperial double-headed eagle. Together, these marks confirm the icons' 19th century origin and their creation by a master silversmith during the Romanov era.

When this piece arrived in the workshop, it was clear time had not been kind. Tarnish dulled the silver's brilliance and sections of the repousse oklads were damaged or missing. The restoration process began with the careful separation of the silver from the painted panels beneath, ensuring the sacred artworks remained untouched and preserved in their original state.

The silverwork underwent a meticulous revival. Controlled chemical cleaning and delicate scratch-brushing lifted decades of oxidation without compromising detail. Damaged elements were reshaped, missing portions faithfully recreated using period-authentic techniques, and all sections expertly re-joined and aligned. The repousse and chasing were redefined by hand, returning depth and movement to the once-muted surfaces.

This restoration required a strong foundation in traditional silversmithing. Antique repousse work involves more than surface detail; it demands a practical understanding of how historical silver alloys respond to pressure and heat. Restoring the missing sections meant matching the original maker's lines and forms, which called for steady hammer control and attention to the metal's natural tension. Recreating these elements wasn't just a matter of replication. It required interpreting the period's stylistic language and carefully hand-raising and planishing the silver to tight tolerances. Once shaped, the surface was engraved and chased using historically appropriate tools. The process is slow and exacting; one misstep can compromise both structure and appearance, but that level of discipline was essential to return the piece to a condition that respects its origins and craftsmanship.

To complete the restoration, the silver was polished, selectively gold-plated and colour-treated, reviving its luminous interplay of texture and tone. The wooden panels were also structurally reinforced, ensuring these icons endure for generations to come.

What was once dulled and fragmented has been reborn. Today, these icons once again radiate with the sacred splendour of their intended purpose, testament to the power of devotion and the legacy of great craftsmanship.

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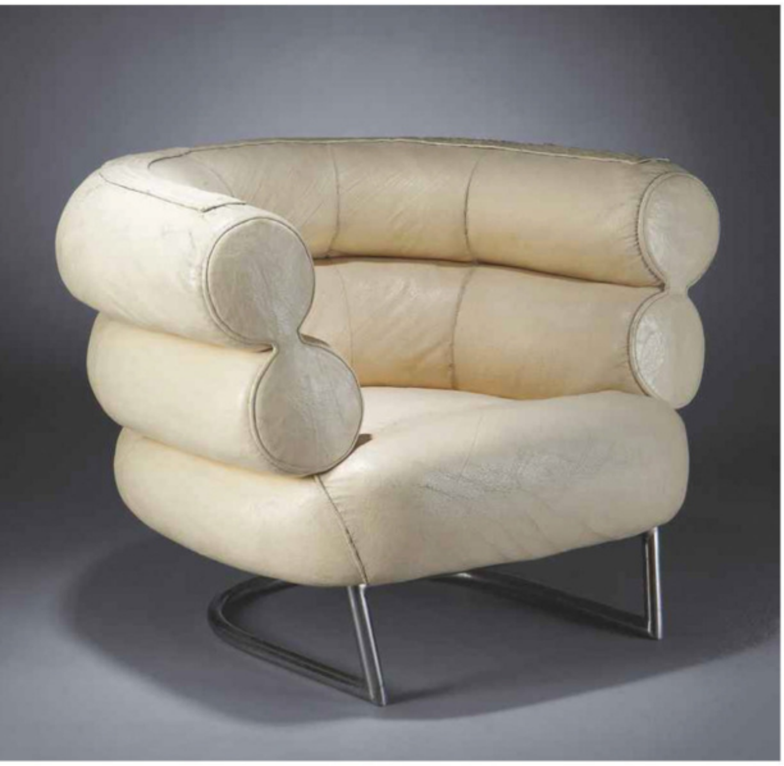
The Chic Modernism of Eileen Gray

A DESIGNER, ARCHITECT, PAINTER AND PHOTOGRAPHER, EILEEN GRAY WAS 94 BEFORE HER PIONEERING WORK WAS FORMALLY RECOGNISED. TODAY, WRITES **CHARLOTTE FOSTER**, ONE OF HER CHAIRS COULD COST YOU MILLIONS. MAKE THAT MANY MILLIONS…

"I was not a pusher and maybe that's the reason I didn't get the place I should have had," she once said. But it wasn't just her shyness and lack of self-promotion that kept Eileen's talent hidden under a bushel. She was also working in the male-dominated worlds of design and architecture in the Parisian decorative arts scene of the early 20th century, where women were conspicuously absent.

Born in Ireland in 1878, Eileen and her siblings became known as the Grays after her mother inherited a peerage from a Scottish uncle in 1893 and assumed the title of Baroness Gray. Eileen studied at the Slade School of Art in London – her father was a landscape painter – before moving to Paris in 1902 to study drawing. In 1906 she decided to concentrate on Japanese lacquer, becoming the first European designer to use traditional lacquer techniques in modern European design.

Lacquering is an extremely difficult technique that requires humid, dust-free conditions and around 20 coats of carefully mixed resin – which take two, three or even four days to dry. Japanese craftspeople traditionally made their lacquerwares at sea for the humidity, so Gray opted for the next best thing – her bathroom. At the same time she began experimenting with fabric and carpet design, and in 1910 she set up her own weaving studio and lacquerware workshop in Paris. "People at that time liked festoons and all kinds of pleats," she later said, "and things really horrible."



In 1917 Eileen received a commission from society hostess Madame Juliette Mathieu-Levy, who hired her to decorate her 16th arrondissement apartment in Paris. The apartment was featured in the 1920 edition of *Harper's Bazaar,* who wrote that it was: 'Thoroughly modern although there is much feeling for the antique.'

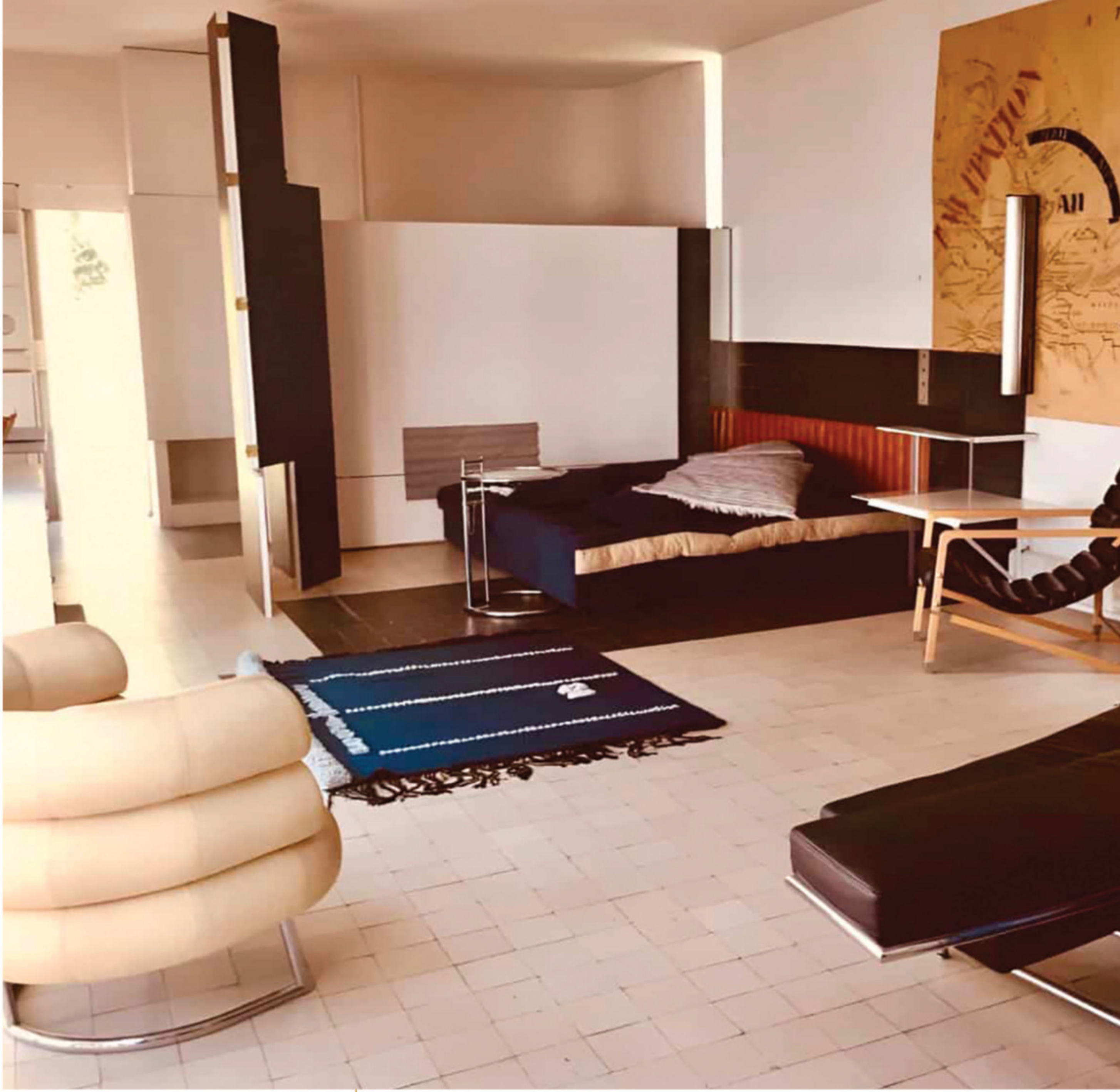
> "Even 1920s Paris raised its eyebrows at the sight of Eileen Gray, dressed in a tailor-made man's suit and cropped bob hair, with nightclub singer Marisa Damia as the pair cruised the boulevards in a convertible with a pet panther on the back seat...

By the early 1920s Gray had quickly established herself as one of the leading designers of lacquer furniture in Paris. Her next step was to open a shop – Galerie Jean Désert. Because having a woman in charge was most unusual at the time, Eileen concealed her gender by giving the shop a male pseudonym. Her clientele included the Rothschilds, James Joyce and Ezra Pound; her inventive designs combined lacquer, metal, celluloid, zebra skin and pashmina and her carpets were especially popular. But the shop would be relatively short-lived: within a few years, inspired by French-Romanian architectural critic and editor Jean Badovici, with whom she had a romantic relationship, Gray had taken up architecture.

'Eileen Gray's first building resulted in her best-known work,' writes Michelle Doyle of the Royal Academy in *Eileen Gray: an architect and designer you should know*. 'E-1027 is a seaside villa in Roquebrune-Cap-Martin on the French Riviera which she completed in 1929 when she was 51. The name of the house is a coded message spelling out her and Badovici's initials – E for Eileen, then the numbers 10, 2 and 7 which referred to the alphabetical order of the letters J, B and G.'

Unlike other Modernist homes, explains Doyle, E-1027 mixed moving screens with fixed walls and introduced furniture that could be adjusted and tilted. 'The bedside table – now one of Gray's most reproduced designs – could be pivoted and its height easily changed. Her reason? She wanted guests to eat toast in bed without worrying about getting crumbs in the sheets.' Gray's approach to the design of the house, with a focus on architecture, adaptable furnishings and their dual role in creating spaces that considered each occupant's changing needs, was totally unprecedented when the villa was unveiled in 1929. Badovici featured everything, including design plans, drawings, photographs and the custom-designed furnishings in his magazine, *L'Architecture Vivante.* Every room was given a balcony connecting the indoors and out, and the roof garden featured an outdoor kitchen connected to the cooking space inside

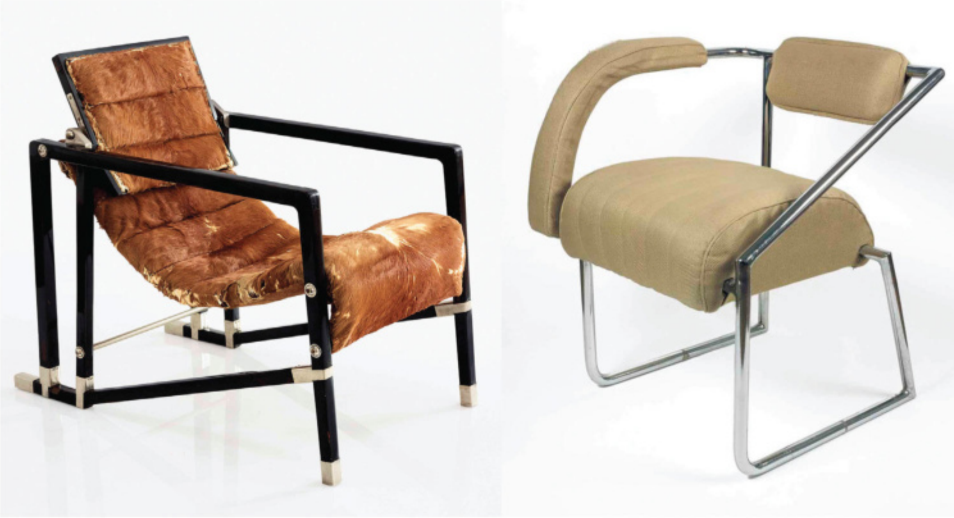
Left: Inspired by the Michelin man, this Bibendum armchair is upholstered in ivory coloured coated canvas with the backrest formed by two superimposed rolls, on a chrome-plated metal tubular base. It sold at Christie's Paris for $1.26m in March 2011. Image Christie's.



the house. It was unheard of. In one of the house's three bathrooms, a seat was installed in front of the bathtub so that the bather could relax and chat and small windows were positioned to allow a view while lying down. In all, there were 171 separate designs above the usual builder's finish in Villa E-1027.

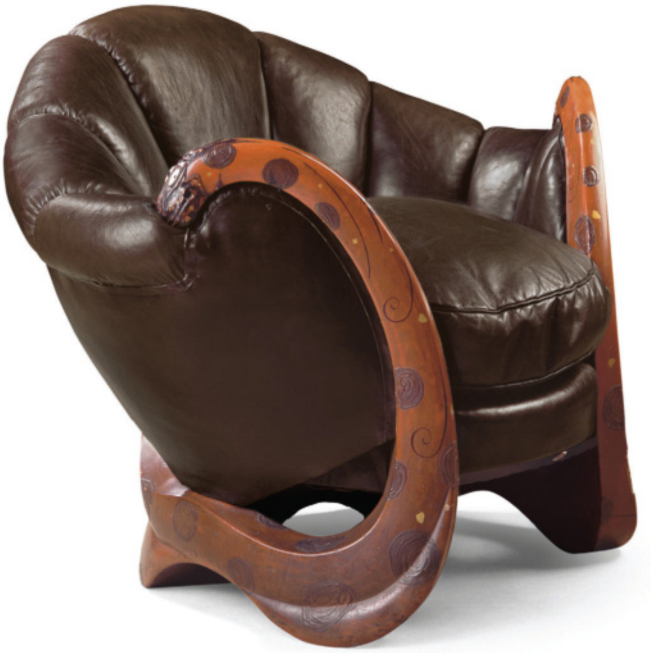
At the same time as she began to design the villa, Gray was also experimenting with furniture design, creating pieces such as the Bibendum chair and the Adjustable Table, considered iconic today – and both still in production. She made the prototypes for all of her furniture designs herself and dealt with all of the materials, including the lacquer, with her focus firmly on comfort and ergonomics.

The Bibendum chair, which is renowned for its comfort, is made of curved tubular steel and an upholstered leather seat and back. Its curvaceous shape was influenced by the iconic overstuffed Michelin man character, after



Above left: A Transat armchair c.1927-30 with its original calfskin upholstery, ebonised, lacquered wood, nickel-plated brass. It sold for US$1,596,500 at Christie's New York in June 2018. Image Christie's. *Above right:* The Non-Conformist chair, designed for those who like to freely gesticulate. *Main image:* A room at the Riviera villa E-1027 with the décor designed by Eileen Gray c.1929. It was Modernism at its most cutting edge. Image The Shelfist.

The Chic Modernism of Eileen Gray CONT.



The Dragon chair, with a pattern in light relief of stylised clouds in brown lacquer depicting two dragons, the heads carved into the armrests and the eyes in black lacquer on a white ground, the bodies extending into the sinuous base at the back of the seat. It sold for a world record price of $29.6m at Christie's Paris in 2009. Image Christie's.

whom the chair is named. Licensed reproductions of the Bibendum are valued today at several thousand dollars.

The Lota Sofa was created for the apartment of Madame Mathieu-Levy, where Eileen worked on the décor for a period of five years. Designed with detachable black lacquer end pieces on castors that allowed the piece to be used as a bed, the Lota Sofa had an upholstered base and four loose cushions filled with feathers. Eileen liked it so much that she later made a second one for her own home.

The Transat chair – named after the ocean liner *Transatlantique* and inspired by its deck chairs – was designed specifically by Gray as a comfortable armchair from which she could sit and look at the Mediterranean Sea. The birch plywood frame had such a complex joining system that it had to be made by hand. It was upholstered in leather.

Then in 1926 Gray revealed the Non-Conformist Chair. Designed for the bedroom of the E-1027 house and constructed from a chrome-plated tubular steel frame with leather upholstery, the designer took the radical step of removing one of the armrests. She made it very clear that one side was for leaning and smoking, and the other side was for the freedom of the sitter's arms – for gesticulating and discussion. The chair was later briefly mass-produced for Gray's Paris shop.

Eileen also experimented with various versions of the Adjustable Table, swapping the crystal glass top for black metal and using matte black lacquer for the frame. When the table was reproduced in the 1970s it was in the chrome-plated version.

Many of Gray's pieces combined a chromed steel frame with some form of upholstery, often leather, as well as glass and lacquer, and her furniture was highly sought by the wealthy elites of Parisian society. She soon became one of the most celebrated designers in the city, before falling

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Images by Brent Leggett

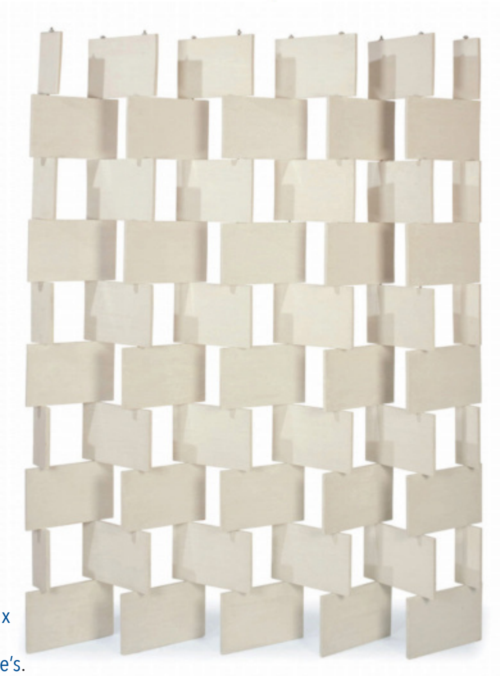
into obscurity and ultimately rising back out. Today, it's an Eileen Gray chair that holds the record of being the most expensive 20th century chair ever to be sold at auction. In a sale of the collection from the home of Yves Saint Laurent and Pierre Bergé in 2009, her brown leather Dragons chair sold for $29.6m at Christie's. That's million. So far, 13 of Eileen Gray's furniture designs have sold at auction for more than $1m.

> "To create, one must first question everything."
> EILEEN GRAY

"Her work has always performed well on the public market," said Beth Vilinsky, Christie's senior specialist for design. "Her designs are viewed as being extremely modernist, forward-thinking and creative. She was extraordinarily talented and inquisitive throughout her career. Her work continually evolved."

By the time she designed the Dragons chair for Madame Mathieu-Levy, Gray had been working with lacquer for more than 15 years. The two arms of the chair were made of wood that Gray lacquered by hand, after which she spent days polishing the piece. The form of stylised dragons combined a modern design with the Chinese association of the dragon with power and good fortune. The chair had been purchased by Parisian art dealer Cheska Vallois from the original apartment in 1971; he then sold it to Yves Saint Laurent in 1973. When it sold for nearly ten times its estimate at Christie's in 2009, the buyer was once again Cheska Vallois, purchasing on behalf of a client.

After designing Villa E-1027, Gray designed and built a second small house, Tempe à Pailla, at the nearby seaside town of Menton, followed by a summer house she designed for herself in St Tropez. After that she did not produce another building for the rest of her life, although her archive holds sketches and drawings for 45 architectural projects that were never realised.



A painted wooden Brick screen c.1923, with 45 large and 10 small white-painted wood panels articulated on steel rods. It stands 212cm high x 160cm wide and sold at Christie's New York for US$842,500 in December 2010. Image Christie's.

Eileen Gray rediscovered

In 1972, when Eileen was 94 and living a quiet and fairly isolated life, the art historian Joseph Rykwert wrote about her work in *Architectural Review*, praising her inventiveness and visionary intuition. That same year she was named Royal Designer for Industry by the Royal Society of Art in London. The following year, British designer Zeev Aram contacted her to ask if he could reproduce her designs for Aram Designs Ltd, a five-floor emporium in London's Covent Garden. "She kept asking, Do you think it's worthwhile to do?" Aram told *The Guardian* in 2015. It was; they worked together until Gray died in 1976 at the age of 98. Shortly before her death she had been highlighted in the exhibition *1925* at the Musee des Arts Decoratifs in Paris.

In 1978 Gray's Adjustable Table was added to the permanent design collection of the Museum of Modern Art in New York, and in 2013 a major retrospective was held at the Centre Pompidou in Paris. Then in 2015, Hollywood came calling. *The Price of Desire* is the movie of Eileen's life, filmed at Villa E-1027 after it underwent restoration. Director Mary McGuckian was astonished at the level of detail in Gray's design. "She designed every last detail – and everything was completely tailored to suit Badovici, who liked to work, play sport and entertain," she says. "There was lots of storage for his sports equipment. He also liked to work lying down, so there was a daybed, which could be a guest bed." There was also a desk that could become a dining table with the addition of a cork top, to keep the clattering of cutlery from disturbing guests. "This was very modern at the time," McGuckian explains. "I have the idea that if you find a classic piece of furniture in Ikea or Muji or Habitat, you can probably trace it back to Eileen Gray."

www.smow.com/designers
www.royalacademy.ork.uk/article/eileen-gray
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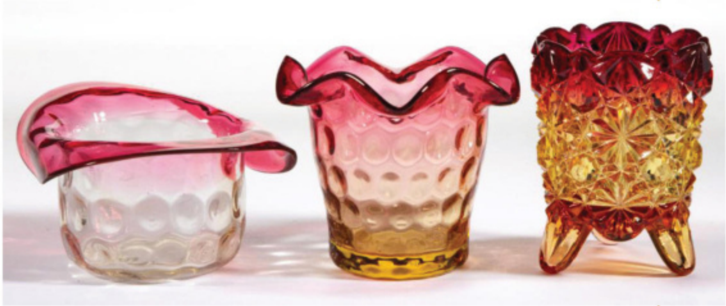
Victorian Glass Novelties

FINE DINING AT A TABLE SET WITH LUXURIOUS DÉCOR WAS AN IMPORTANT PART OF VICTORIAN LIFE, WRITES SPECIALIST COLLECTOR **JOHN FRITH**, ESPECIALLY FOR THE NEW WEALTHY MIDDLE CLASS.

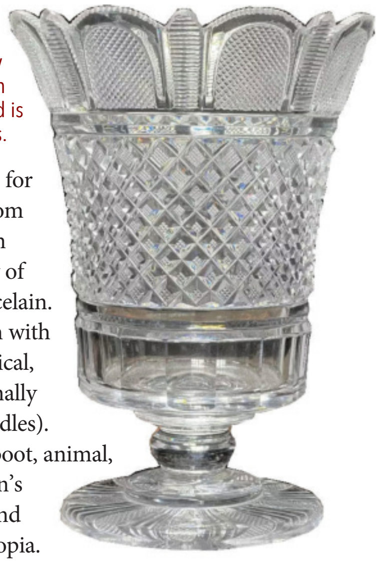
Elaborate epergnes and small posy baskets for holding colourful and fragrant smelling bouquets, fancy celery vases to show off an expensive imported luxury snack for between courses, and toothpick holders in the shapes of animals and birds holding beech toothpicks with which to clean one's teeth afterwards – all were part of the Victorian dining experience. Another luxury item for the dinner table was the glass and silver plate pickle castor containing a variety of savoury fruit and vegetable pickles. And to keep their candles and pipes alight, Victorians used 'spills', thin wooden sticks or paper tapers kept dry in spill holders.

Celery vases

Celery vases were made to hold and display celery stalks at the dining table for snacks between courses and were a status symbol for the wealthy Victorian middle class. They were usually made of clear and coloured pressed or cut crystal glass, but also porcelain and silver. They were 15cm to 22cm high and generally straight sided, or perhaps conical shaped or thistle shaped, usually with a pedestal so they could show off the celery they contained which sat in a small amount of water to keep it fresh. They were made in a diversity of opaque and translucent colours; Fenton Art Glass Co and Northwood Glass Co made celery vases in opalescent glass and carnival glass, Heisey and Tarentum in custard glass, and Phoenix and Mt Washington in Burmese glass. Other American glassmakers included Bryce, Hobbs Brockunier, Libby, Westmoreland, Fostoria, Gillinder & Sons, and New England Glass Co. Thomas Webb & Sons of Stourbridge made celery vases in mother-of-pearl glass, George Davidson of Gateshead in yellow primrose pearline glass, and Jobling, Greener, and Sowerby in uranium green and yellow glass. They were popular from the 1830s to the early 1900s, but were made into the 1920s. The offering of celery at the table was considered a status symbol as celery was expensive and difficult to come by - it was imported from the Mediterranean as it was difficult to cultivate in the British and American climates. A herbaceous plant from the Apiaceae family native to the coastal marshes of the Mediterranean, celery leaves are very bitter and it was used as a medicinal herb in Roman times. It has been popular as a food throughout history and particularly by the Victorians.



Three amberina glass toothpick holders that were offered by Jeffrey S. Evans & Associates, USA in 2023. They measure 5cm to 7.5cm high.



This 19th century Victorian cut glass celery vase is finely diamond cut, on a short stem and cut foot. It stands 21cm high (a/f), and is $260. Image Moorabool Antique Galleries.

Toothpick holders

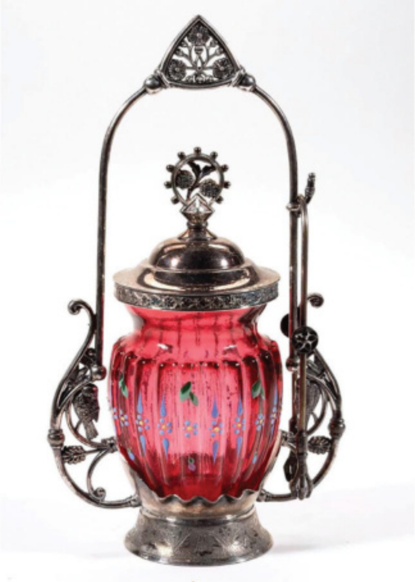
Toothpick holders are small receptacles for holding clean wooden toothpicks for use after a meal and were popular from Victorian to modern times. Victorian toothpick holders were made usually of glass, but also silver, pewter and porcelain. They are generally 6cm to 10cm high with 5cm to 7cm opening, usually cylindrical, cup, barrel, or bowl shaped (occasionally with a metal handle or glass side handles). Other novelty shapes include a hat, boot, animal, bird, thistle, elephant's head, chieftain's head, anvil, donkey and cart, chick and cart, man holding barrel and cornucopia. They were mostly made in America of pressed glass, in clear, translucent or opaque coloured glass. Some were decorated with painting, enamelling or gilding and some were ruby stained glass souvenir holders with etched inscriptions such as 'Reuben 1901' and 'Revere Beach 1905 Mary'. American glassmakers Northwood and Dugan made toothpick holders in carnival and vaseline glass, Fenton in amberina, opalescent and custard glass, Mt Washington Glass Co. in Burmese and mother-of-pearl glass, and Heisey and Jefferson in custard glass, the latter also as souvenirs with enamelled messages such as 'Big Thunder, Minnesota' and 'Theresa, Wisconsin'. Other American glassmakers included Adams & Co, US Glass, McKee, James W Tufts, Hobbs & Brockunier, Richards & Hartley, New Martinsville and Westmoreland. Thomas Webb & Sons of Stourbridge made toothpick holders in Queens Burmese, and George Davidson of Gateshead in blue turquoise and primrose yellow pearline. Other British glassmakers include Sowerby and Stevens & Williams. Bohemian toothpick holders were cased white cut to ruby or green glass, and ruby or cobalt blue flashed clear glass with etched patterns or hunting or rustic scenes. The Portieux Vallerystahl Company of Vosges, France, in the early 1900s made glass 'Beggars' cup' toothpick holders (described sometimes as cup vases) in the form of a cup 9cm to 10cm high held in a beggar's hand, in opaline white, jade green, blue, amber and black, and in translucent amber and uranium green. Toothpick holders were most popular from the 1880s to the 1920s and continued to be made through the 20th century.

Toothpicks made of sticks and bone have been used since antiquity to clean one's teeth after eating. Romans used toothpicks

> "With the introduction of the pickle castor came the pickle fork, which featured barbed outer prongs to grasp the pickle more firmly. They could be designed to match the rest of the cutlery but were also made in boxed sets. During the Victorian era it was frowned upon to touch food: 'Never touch anything edible with your fingers,' advised The Habits of Good Society in 1859.

and Oddities: Part Three

made of silver, bronze, bone, ivory, shell and birds' claws. In 17th century Europe toothpicks were made of silver or gold with enamel and gemstone decoration. In the 1870s, Edward Todd Co. of New York made a gold propelling toothpick and ear scoop, and in 1910 Marie Todd & Co of New York made a gold retractable toothpick (both companies are renowned for their gold and silver pens and propelling pencils). Charles Forster of Maine came across wooden toothpicks in Brazil shortly after the US Civil War in 1869, where he noticed that the local workmen used whittled slivers of wood, after which time wooden toothpicks became popular in Europe and America. Gold and silver toothpick cases, some with mother-of-pearl inlay, were made to hold wooden toothpicks. Modern toothpicks are usually made of beech, which is soft, durable and doesn't splinter. The wooden and fixed bristle toothbrush was developed in 1844, and Du Pont made the nylon bristle toothbrush in 1938.

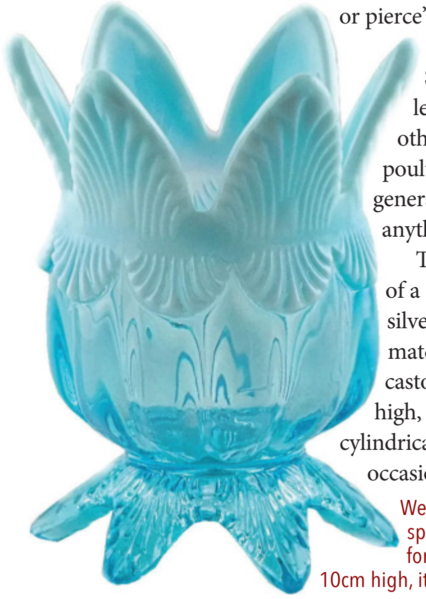


An ornate Victorian cranberry glass pickle castor with enamelled decoration, offered by Jeffrey S. Evans & Associates, USA.

Pickle castors

Pickles were a side condiment for many sumptuous meals. They were a status symbol as they were expensive to make and were usually prepared at home by the kitchen servant, indicating the host was wealthy enough to employ servants and buy luxury foods. Victorian pickle recipes included small cut sections of vegetables such as onions, cauliflower, artichokes, mushrooms, beets, cabbage and cucumbers (gherkins), fruits such as melon, blackberries, plums and cherries, and walnuts and boiled eggs, and were generally preserved in vinegar, sometimes brine. The word 'pickle' is derived from the Dutch 'pekel' meaning 'to prick or pierce', reflecting the sharp piercing flavour of the vinegar. Sometimes the flavoured leftover vinegar was used with other foods such as meat and poultry; the Victorians were generally very careful not to waste anything.

The pickle castor consisted of a glass castor jar in a decorative silverplate holder and with a matching silverplate lid. The glass castor was about 10cm to 12cm high, 7cm to 10cm diameter, cylindrical or barrel shaped and occasionally square. It was made of clear crystal glass or in various translucent colours such as ruby, blue, and uranium yellow and green, and also in mother-of-pearl, satin, Burmese, opalescent and carnival glass, and often decorated with painted or enamelled flowers and other designs. The holder, handle, lid to the glass castor and accompanying tongs or pickle fork were usually of plated silver and in a diversity of patterns and designs with delicate metal fretwork, some with crafted birds, flowers and butterflies, the castor generally 25cm to 30cm high in total including the handle. Some were made as a double castor. They were very popular from 1860 to the early 1900s, but were also made through the first half of 20th century.



We found this Victorian blue pearline spill vase by Davidson at the website for Decorative Vintage. Measuring 10cm high, it was priced at $92.

There were many silverplate companies in America and Britain that made pickle castors, such as Wilcox, Middletown, Reed & Barton, Meridan B, Pairpoint, Rogers Bros, Webster, Homan, Simpson, St. Louie, Hall & Miller, Barbour, Aurora, Van Bergh, Manhattan, Hartford and James W Tufts. Makers of the glass castors included Thomas Webb & Sons, Stevens & Williams, Mt Washington, Beaumont, Boston & Sandwich, Fenton, Fostoria and Northwood.

Spill holders

Victorian spill holders, also known as spill vases, were small, cylindrical containers placed on the table, mantlepiece, or sometimes hung on a wall next to the fireplace, that held spills - thin wooden sticks (cedar, maple, pine, poplar) or tightly twisted strands of paper, used to transfer flame from a fire to a candle, lamp or pipe. They provided easy and safe access to the fire to light things, until the development of the friction match in 1827 by John Walker, an English chemist of Stockton-in-Tees, County Durham. The name 'spill' is derived from the 15th century 'spile', meaning a sliver of wood. Later they were thin wax candles called tapers.

Spill holders were about 10cm to 15cm high and made of glass, porcelain, silver or brass. Glass spill holders were made in clear glass, and translucent and opaque glass of various colours. They were made from the late 18th century to the early 1900s but were most popular in the 1840s and 1850s. English glass spill holder makers included Sowerby Glassworks and George Davidson & Co. of Gateshead, who made spill holders in milk, slag, opalescent and malachite glass. American makers of glass spill holders included Boston & Sandwich Glass Co. of Sandwich, Massachusetts, McKee Glass Co. of Pittsburg, Pennsylvania and Jefferson Glass Co. of Steubenville, Ohio. Tiffany & Co. of New York made silver spill holders in 1898. French glass makers included Portieux Vallerystahl and St. Louis. Staffordshire Co. near Birmingham made porcelain spill holders in the shape of figures and animals.

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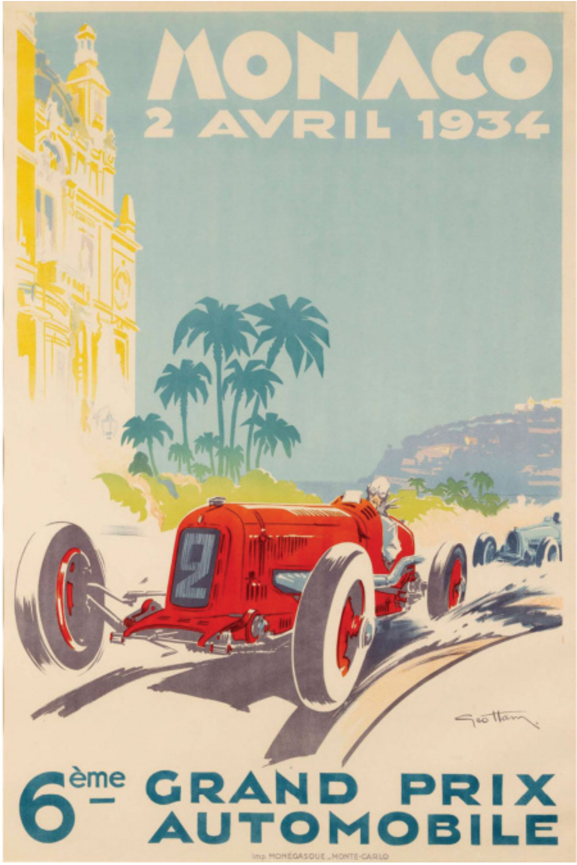
The Painter of Speed

AN AMATEUR RACE CAR DRIVER AND MECHANIC, GEORGES HAMEL WAS INSPIRED TO TAKE UP PAINTING AUTOMOTIVES AFTER WATCHING A MOTOR RACE IN HIS HOMETOWN. IT'S LUCKY HE DID, SAYS **RICHARD LAST**: THE DRAMATIC ILLUSTRATION OF A BLUE BUGATTI WITH ITS SCARFED DRIVER SURGING INTO THE MEDITERRANEAN SUNSHINE FROM THE TUNNEL DURING THE MONACO GRAND PRIX MUST BE ONE OF THE MOST FAMOUS POSTER IMAGES OF ALL TIME.



Left: Original linen backed signed lithographic poster for the 1934 Monaco Grand Prix, 117cm x 79cm. It sold for $37,800 at Lyon & Turnbull in the UK. *Right:* Back in 2017, this original linen backed signed lithographic poster for the 1933 Monaco Grand Prix – an iconic artwork – sold at Christie's London for $47,500.

Hamel had shown great artistic skills since childhood, sketching the surrounding countryside of Laval in France where he was born in September 1900. His father was a photographer and his mother had a shop selling perfumes and women's clothing; artistic developments were encouraged. In 1911 the young Georges witnessed a biplane flying overhead and sending out politicians' leaflets below, and in 1913 year he saw his first race for motorcycles and cars. He became fascinated by motorised devices, so much so that his parents sent him off to Paris when he was 17 to combine his twin passions.

Success came early: his first cover commission was for *Omnia*, a prestigious French car magazine, when he was just twenty years old, under the name of Géo Ham which would become his signature. Within three years Hamel was working on numerous regular commissions and by the 1930s he was already one of the world's finest painters of automobiles and aeroplanes.

In 1931 Hamel was officially recognised as a painter of French aviation by Aerospace. His motoring clients included Amilcar, Rolls-Royce, Talbot, Delahaye and Chenard et Walker and he was engaged by pretty much every race organiser who wanted to promote their event. Racing was in his blood: when he wasn't in the studio he could be found amateur racing, or acting as a mechanic for gentleman racer Michel Dore; together they contested the Toul-Nancy and Arpajon events at Alsane and Picardy, before going to Le Mans in 1934 (fuel problems forced them to withdraw the car, a French V8 Derby L8, on lap 44). Hamel also accompanied pioneering aviator Henri Guillaumet when he crossed the Andes in 1932 and participated in the rally of Monte-Carlo in 1932. It was his experience behind the wheel that gave him the ability to illustrate the exhilaration of living, feeling and breathing speed.

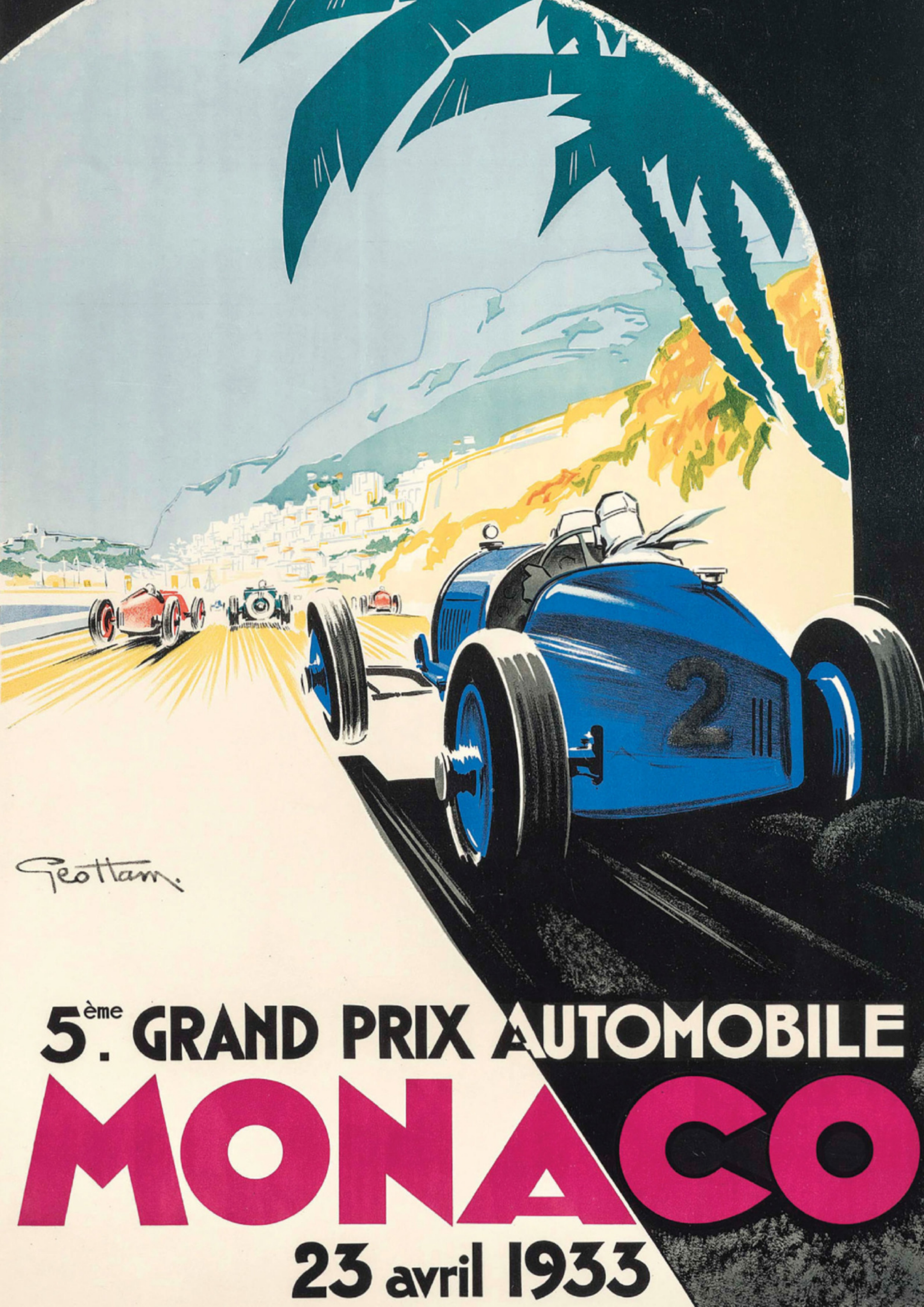
> "With a flick of his pencil [Geo Ham] knows how to convey the 24 Hours of Le Mans, the nature of the race. The day or night, the singular circuit, specific areas, the weather, lighting conditions, the effort and the speed. It is remarkable.'
> ~ Henri Pescarolo, record-holder for participations at the 24 Hours with a total of 33

As he painstakingly duplicated the precise position of every component of the automobile, Hamel produced posters with a technical accuracy for the racing car like no other and it wasn't long before he put his artistic skills to use designing exotic bodywork for French coach builders Figoni & Falaschi. The flamboyant designs with wings streaming up from the chassis evolved into a series of roadsters, the Delahaye 135 and 165 and Delage D6 amongst them.

His cars might have been technically superb, but he did allow himself some artistic liberty with the drivers – it's not likely that a driver in the Monaco Grand Prix would actually be driving with a scarf blowing in the wind!

In 1935 Hamel went to Ethiopia as a war correspondent to cover the Second Italo-Ethiopian war for France's leading pictorial magazine *L'Illustration*, for whom he produced work regularly from 1927 to 1940. He also produced a series of watercolours for a lavish book by Roger Labric titled *Les 24 Heures du Mans* and many of the original paintings adorn the walls of the Automobile Club de l'Ouest to this day. The illustrations are recognised for their importance in documenting not only the transformation of the car industry, but also the development of aviation; Hamel was equally famous for painting planes and motorbikes. Printed in a limited edition of just 1000 copies, first editions of Labric's book – which contains 87 full colour Hamel artworks – sell for upwards of $1500.

But it's his posters that he painted for the Grand Prix of Monaco, the 24 Hours of Le Mans and pretty much any other racetrack for which Hamel is best known and that are so sought after today. Of these, posters for the oldest race on the Formula 1 racing calendar are among the most reproduced of all vintage poster artwork. Those designed by Hamel are particularly popular, combining Art Deco styling with views of classic prewar vehicles


Geo Ham
5ème GRAND PRIX AUTOMOBILE
MONACO
23 avril 1933
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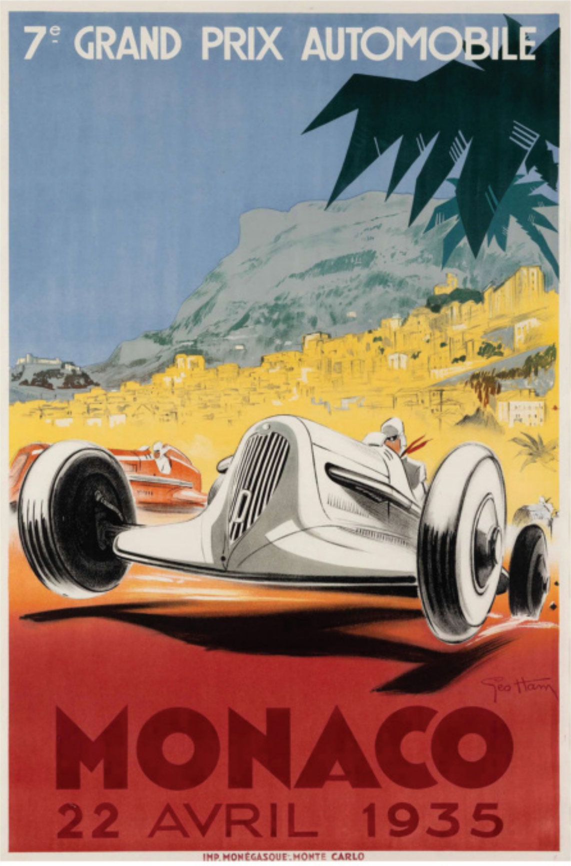
The Painter of Speed CONT.



Original linen backed signed lithographic poster for the 1935 Monaco Grand Prix, 117cm x 79cm. It sold for $37,800 at Lyon & Turnbull in the UK.

racing on the Riviera. So when original printings of the posters designed by Hamel for the Monaco Grand Prix in 1934 and 1935 came up for auction at UK auction house Lyon & Turnbull last year, they were always going to be sought after.

Hamel's pastel-hued design for the 1934 Monaco Grand Prix was commissioned by race organiser Association Internationale des Automobile Clubs Reconnus (AIACR) and printed by Monegasque of Monte- Carlo. He sketched many caricatures, depicting the personality of the drivers and for this poster he chose as his subject gentleman racer Lord Howe (the 5th Earl Howe, Francis Richard Henry Penn Curzon) pulling ahead in his Maserati. But the April 2 1934 race was dominated by the successes of the Alfa Romeo team. The Algerian Guy Moll took the chequered flag at the age of 23 years and 10 months and remained the youngest driver to have won a Monaco Grand Prix until Lewis Hamilton (aged 23 years and four months) did so in 2008.

The 1935 poster, which depicts a Mercedes-Benz W25 out front, proved more prophetic. A tight race on April 22 was dominated by Mercedes and Alfa-Romeo, with Luigi Fagioli — the Abuzzi Robber — taking the flag in his W25B, slightly more than 31 seconds ahead of René Dreyfus in his Alfa-Romeo P3. Each poster was bid to $37,800, an amount that would surely astonish Hamel were he alive to see it today. Like so many painters and illustrators of his time, his work was overtaken by photography and by the time of his death in 1972, Hamel was all but forgotten and his artworks were dispersed.

'But a dramatic Georges Hamel artwork still does something a camera never will,' writes Rupert Whyte from Historic Car Art. 'It creates feeling, passion, emotion that can only be achieved by the input of a human hand. Let's be honest – which petrolhead wouldn't want an Art Deco styled vision of man and car speeding around a track on their wall?'

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The Misses Creeth

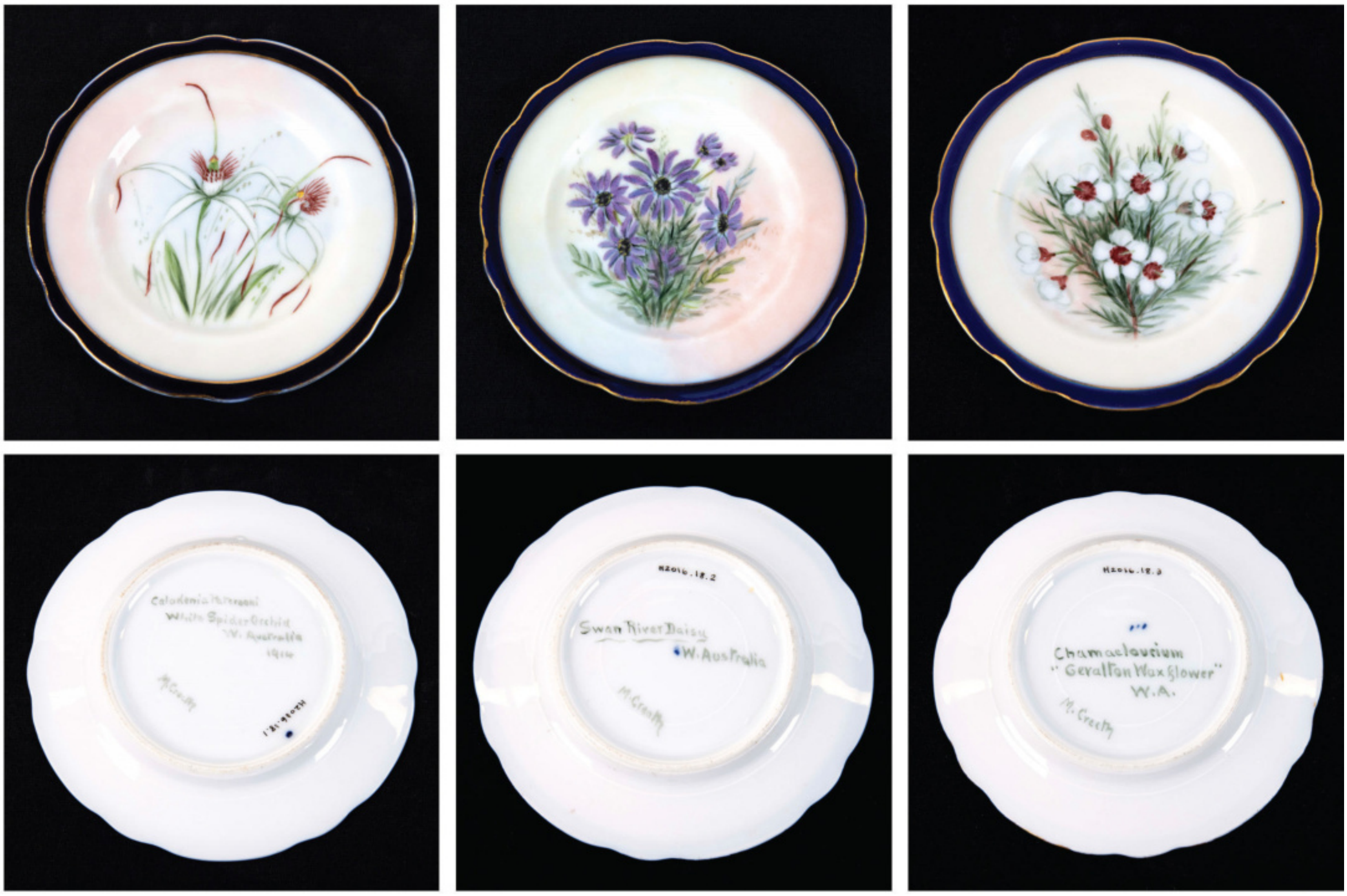
‘VIOLETS BY MISS M.E. CREETH WAS A MOST NATURAL LOOKING GROUP OF VIOLETS, JUST PLUCKED, SEEMINGLY, AND THROWN CARELESSLY ON TO THE PANEL THEY ADORNED.’ **JULIE CARTER** TURNS THE SPOTLIGHT ON TWO SISTERS WHOSE DELICATE WILDFLOWER PAINTING HAS BEEN LARGELY FORGOTTEN.

Here’s a surprising fact: In 1911, Western Australia was home to more professional women and more servants per head of population than anywhere else in Australia. And it was this very availability of servants that enabled local women the opportunity to engage in artistic activities that might otherwise have been frowned upon.

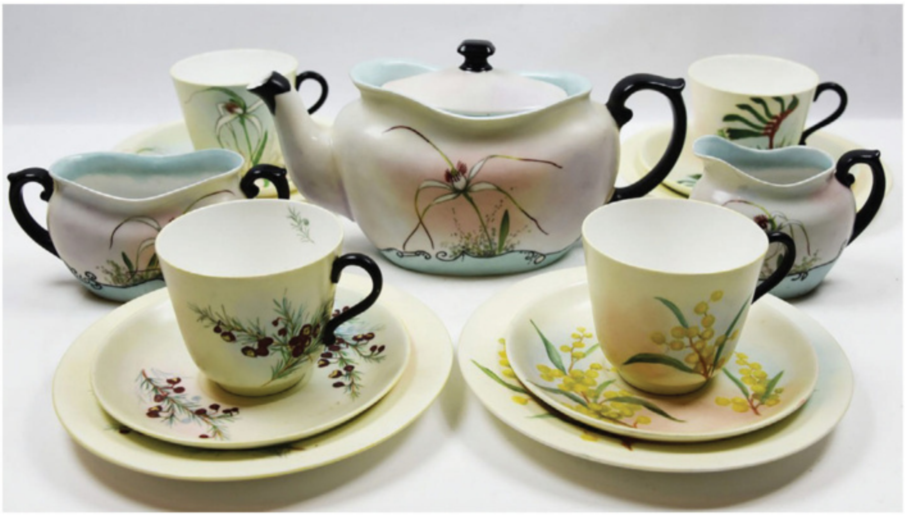
In the late 19th century, two sisters took particular advantage of this situation. Of Irish descent – their Quaker parents had emigrated to Victoria in 1853 – May and Helen Creeth (also known as Mary Elizabeth, 1854-1947, and Margaret Helena, 1859-1941) were born in Bendigo, along with their brothers William and Francis, into a family that enjoyed considerable success as merchants and mining entrepreneurs.

In 1897 both May and Helen were still in Bendigo, where they were giving art classes. It was reported that: ‘A pleasant afternoon was spent yesterday, when the Misses Creeth held an ‘At Home’ at their studio, Masonic Hall, to give Miss M. E. Creeth an opportunity of bidding adieu to her friends on the occasion of her departure for a trip to Europe. A pleasant surprise awaited her, when she was presented by her pupils with a parting souvenir, in the shape of a dressing case and travelling bag.’ While still studying in London, May was the subject of an article in the *Coolgardie Miner*, which in 1897 observed: ‘A very charming Australian lady journalist is just now in London in the person of Miss M. E. Creeth, who is representing those well-known Victorian papers *The Bendigo Advertiser* and its weekly confrere, *The Bendigonian.* Miss Creeth is a typical Australian girl - bright, cheerful, witty, and possesses accomplishments of no mean order. It is her intention to study art at South Kensington. This young lady has attained considerable proficiency with the brush, as an oil and watercolour artist.’

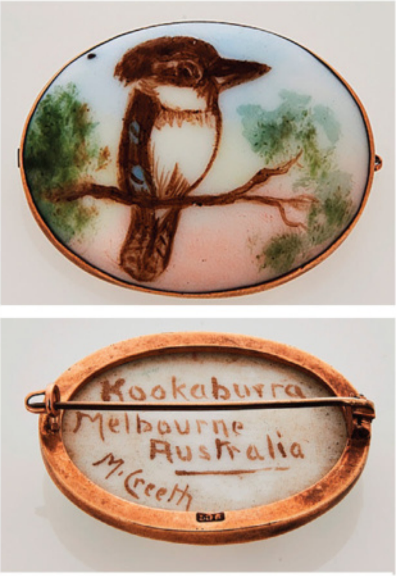
The sisters both trained at the South Kensington School in London (now known as the Royal College of Art), giving them first-hand experience of the emerging Arts & Crafts movement. May was awarded medals for her work, as she advertised in the *West Australian Society of Arts Catalogue* in 1898: ‘Miss Creeth Prize medalist [sic] and student of South Kensington – classes for drawing and painting at St George’s Studio… commissions for paintings executed.’ The lessons were to ‘comprise all varieties of drawing and oil and watercolour painting, including the fashionable accomplishment of painting on mirror, satin, opal, terracotta, wood, &c’. As their painting developed, the Creeth



Three from a set of 6 porcelain plates handpainted by May Creeth. *From left:* Common White Spider Orchid, Swan River Daisies, Geraldton Wax Flower. The other three designs are Cowslip Orchids, Mangles Kangaroo Paw, Hibbertia. From the WA Museum Collection, H2016.18.1-6.



Received as a wedding present in 1919 and in the same Perth family until it was sold by McKenzies Auctioneers in Perth, WA in June last year for $1500, this very rare complete tea service *at left* comprises four trios with each trio depicting a different WA wildflower: kangaroo paw, wattle, boronia and spider orchid. May Creeth painted the teapot, sugar bowl and milk jug, all depicting spider orchids, and Helen decorated the trios. Each piece is signed by the respective artist and inscribed with the flower type. Image McKenzies Auctioneers.



In June 2020 Shapiro Auctions sold this hand painted oval ceramic brooch *at right*, depicting a kookaburra perched on a branch, mounted in a 9ct rose gold open frame, for a double estimate $2040. It's clearly signed to the reverse 'Kookaburra Melbourne Australia M.Creeth'. Image Shapiro Auctions.

sisters combined the British philosophies of Arts & Crafts with the emerging nationalism of Australian Federation.

William Creeth had arrived in Western Australia in 1896 and following her studies in the UK, May joined her brother there in 1898, opening a studio and exhibiting her work in the same year; in August she presented a display at the WA Wildflowers Seventh Annual Exhibition held in the Perth Town Hall. *The West Australian* noted: 'Miss Creeth must indeed have been industrious as well as much travelled to produce so much and so varied work… There are scenes from Victoria, New South Wales, Tasmania, New Zealand, Great Britain, France and Italy. Miss Creeth mentioned that she hoped soon to have some local views of the Swan, Guildford and other surrounding beauty spots which she much admires…'

At the Coolgardie Industrial Exhibition of 1899, May exhibited alongside other artists in an exhibition set out as rooms, with the pictures hung on the walls. She was one of a number of award winners and was visited by a member of the local press, who wrote: 'I was … very much struck with the beautifully painted panels of the wildflowers of the colony. Each flower is painted on a separate panel, and thus its beauties of flower and foliage are seen to a much better advantage than if a number of different sorts are grouped together… over a hundred different specimens which Miss Creeth has collected, and of which she has made paintings so true to nature that it is very easy to imagine that the flower itself is flung carelessly on the canvas… Miss Creeth gives lessons in painting, not only of flowers but of landscapes, of which she has several cleverly executed ones in her studio … She is in her studio every day and all day, except Monday mornings and Saturday afternoons.'

May was nothing if not prolific. She was said to have painted a collection of some 600 varieties of native flowers, which she named with the help of government botanist Dr Alexander Morrison, whom May had met at the Royal Society. Local wildflowers were a common subject for women artists, allowing them to explore and document their environments without the usual constraints of their time. In 1900 fourteen of May's wildflower paintings were included in the Western Australian

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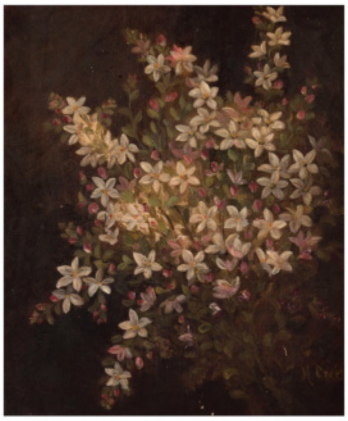
The Misses Creeth CONT.

pavilion at the Paris International Exhibition, and later sent to the 1902 Glasgow International Exhibition.

Also in 1900, May visited her sister Helen in Sydney and while there arranged to import from the USA what is believed to be the first studio kiln, which arrived in about 1902. This was to be used for firing painting on china, a pastime that up until then had not been available to artists in Western Australia; formerly the painted work had to be sent interstate for firing, and the number of pieces broken during transport was enough to discourage many from trying.

When she exhibited in the Adelaide Chambers of Manufactures Exhibition of 1905, *The Adelaide Advertiser* noted that 'Miss Mary E. Creeth shows some instructive studies in wild flowers, mostly Western Australian, which are executed with considerable skill.'

After she moved her studio to new premises in the Colonial Mutual Chambers, May advertised her expanded skills which included teaching oils, watercolours, china painting, pyrography and photography. She fired the works of her students in her kiln and ran a china painting supplies outlet. In 1910 she was joined by sister Helen, who had been touring Europe and whose talents also included being a painter, china painter, teacher and photographer from her studio in Bendigo. After their parents died the sisters built a house in West Perth, which was described in 1918: 'They have built a beautiful home of their own, and their studio is great. The light is just perfect.'


May's oil on canvas of West Australian wildflowers was painted c.1900. Signed lower right and measuring 30cm x 25cm, it sold at Leski Auctions for $3400 against an upper estimate of $500. Image Leski Auctions.

The Creeth sisters were socially active in Perth. In 1915 it was reported that: 'The Misses Creeth are to the fore in every philanthropic movement there is in this part of the world.' May was a frequent public speaker, giving papers at the Astronomical Society in 1915 on Asteroids and in 1924 on The Crater of Kualeaa, and at the Organisation of Labour Women where in 1920 she spoke on The State Bonus. She was President of the Women's Prohibition League in 1928 and was a Council Member of the Town Planning Association in 1929. Helen was Secretary of the Distressed Farmers Clothing Fund in 1916 and President of the National Council of Women speaking on Prohibition in USA in 1921.

By 1935 the Misses Creeth were semi-retired. Neither had married, leaving no family to continue their legacy. The studio and artist's supply shop was taken over by Sydney china painter Helen Walker and the sisters moved to Subiaco. Helen died in 1941 and May died six years later in 1947.

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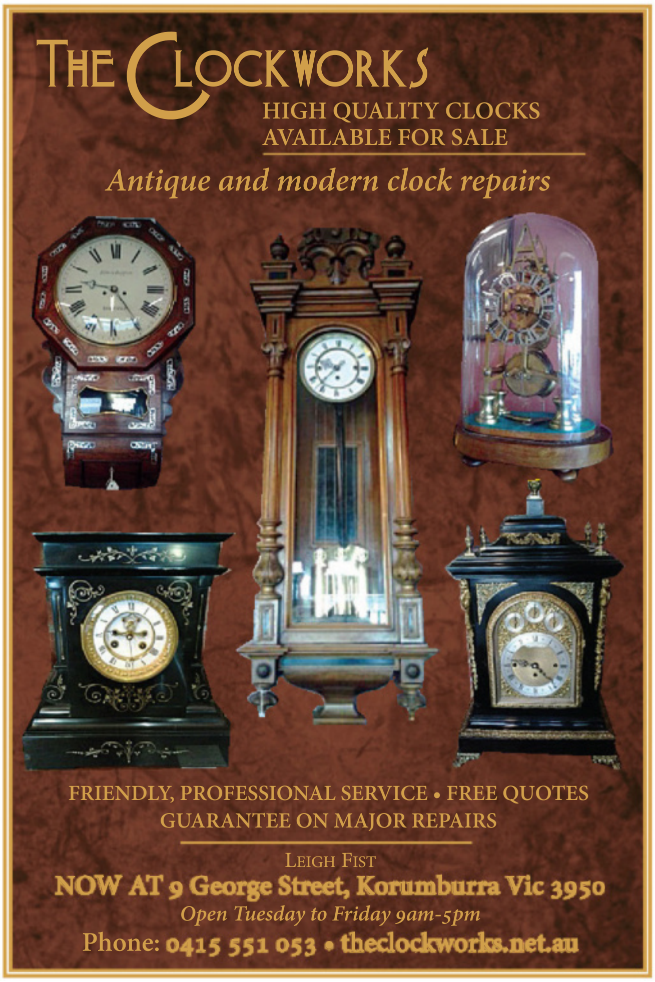

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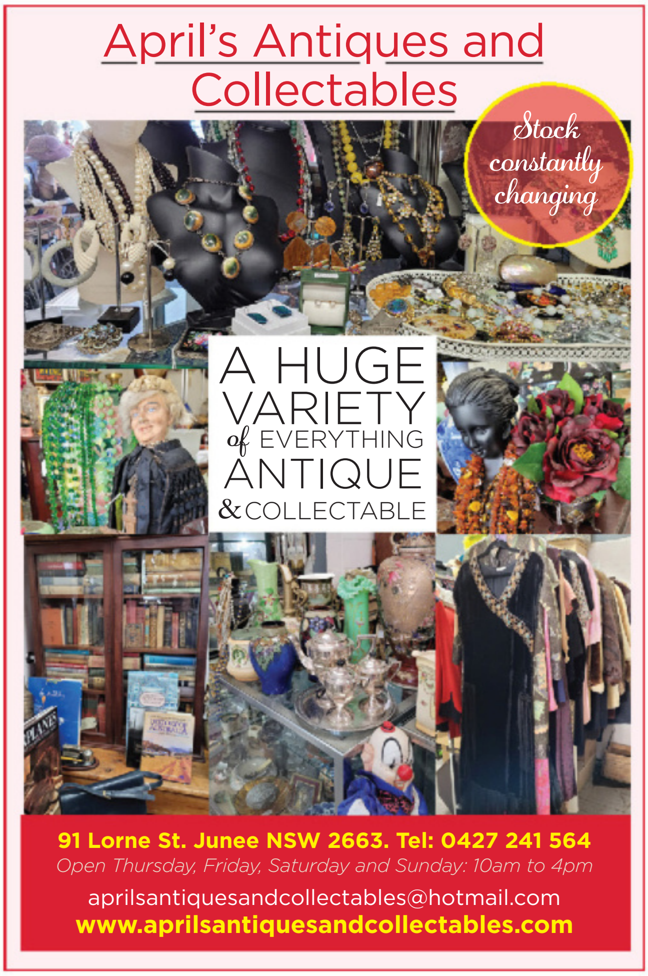

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‘Cascades of Rainbows’

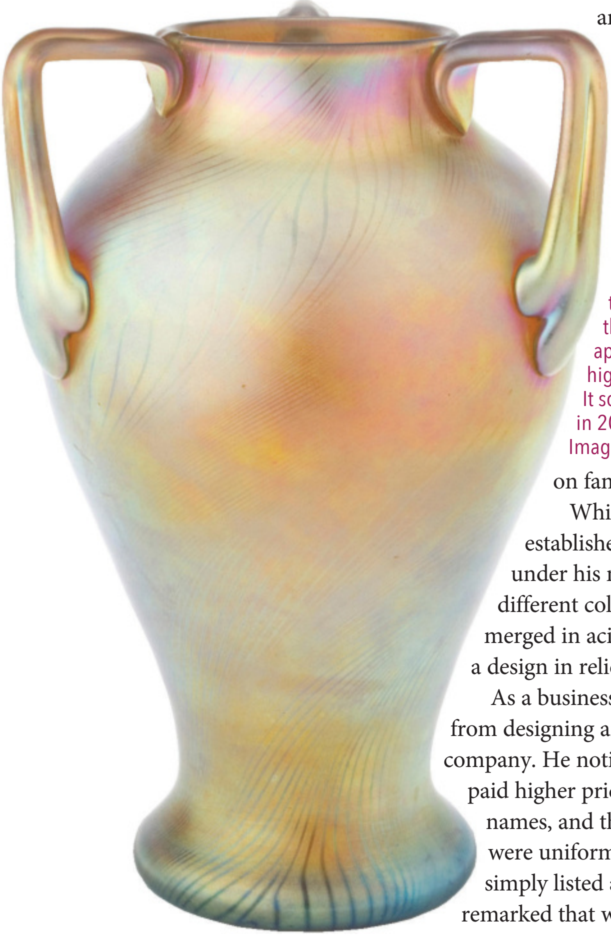
SINCE 1947, PIECES OF STEUBEN HAVE BEEN PRESENTED AS GIFTS OF STATE BY EVERY UNITED STATES PRESIDENT. BUT AS **MARGARET SOUTH** WRITES, IT WAS AN ENGLISHMAN WHO REVOLUTIONISED THE CORNING GLASS WORKS.

That Englishman was Frederick Carder. Born in the pottery region of Staffordshire in 1863, Carder left school when he was 14 to work at Leys Pottery, which was the family business. Soon disenchanted with the pottery business, he studied chemistry, metallurgy and technology at night school at the Stourbridge School of Art and, in 1880 – whilst still a teenager – he became a cutter for the firm of Stevens & Williams. Renowned cameo glass artist John Northwood was made artist manager at the firm in 1882 (he remained there until his death in 1902) and Carder became a draftsman and designer under the master. His first accepted designs were in the then fashionable cut crystal, which he considered ‘the quintessence of vulgarity’.

In his spare time Carder travelled to museums across Europe, where he would admire other works in glass and document his inspiration in a small notebook. He also bought a small furnace to test glass, ceramics or any other suitable material available to him, starting experiments with the colourising agents of glass that ultimately led to the production of coloured glassware.

DID YOU KNOW…
WHILE WORKING AT STEUBEN, FRED CARDER DEVELOPED MORE THAN 100 NEW GLASS COLOURS.

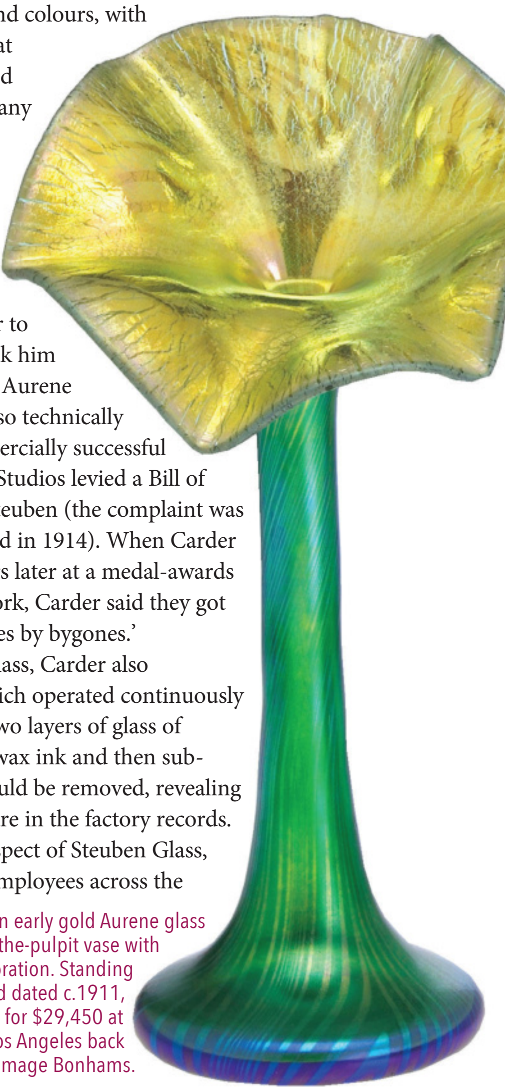
When glassmaker Thomas G. Hawkes saw Carder’s pieces whilst on a business trip he decided to lure him to the United States, and despite an offer from Stevens & Williams to triple his wages if he stayed, in 1903 Carder arrived in New York with his wife Annie and children Gladys, Stanley and Cyril to take up the position of director of the newly-formed Steuben Glass Works. For the next thirty years he would oversee the factory’s operations, developing a wide range of shapes, patterns and colours, with some of the most popular pieces developing from the experiments Carder had initially started back at Stevens & Williams. Following the popular stylistic trends of Art Nouveau and Art Deco, he designed functional tableware, dresser sets and lighting devices in a variety of richly hued formulas; the company produced a staggering 7000 varieties of vases, bowls, goblets, candlesticks and other items that were sold in department stores from New York to San Francisco by the firm’s travelling salesmen.

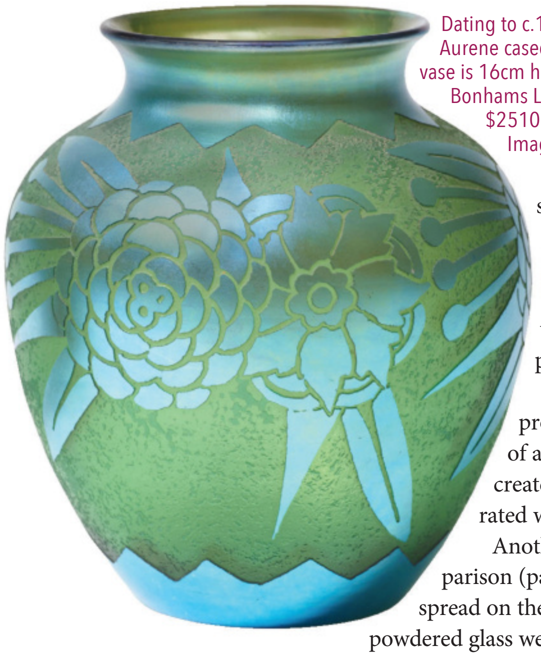

One of the earliest of the Aurene pieces, this three-handled iridescent applied glass vase is 22cm high and dates to c.1910. It sold at Bonhams New York in 2011 for $1100. Image Bonhams.

Louis Comfort Tiffany had introduced his luminous Favrile glass at the 1900 Paris Exposition, and seeing it had spurred Carder to continue working on his own formula. It took him ten years, but when he finally introduced his Aurene range of glass it was so technically advanced and commercially successful that in 1913 Tiffany Studios levied a Bill of Complaint against Steuben (the complaint was subsequently dropped in 1914). When Carder and Tiffany met years later at a medal-awards ceremony in New York, Carder said they got on famously, shook hands and ‘agreed to let bygones by bygones.’

Whilst undertaking his experiments on iridised glass, Carder also established an acid-etching department at Steuben which operated continuously under his management. His work typically comprised two layers of glass of different colours, with the top layer selectively coated in wax ink and then submerged in acid. The uncoated portions of the top layer would be removed, revealing a design in relief. Over 300 names for these etched designs are in the factory records.

As a businessman, Carder was involved in almost every aspect of Steuben Glass, from designing and selling the glass to hiring and managing employees across the company. He noticed that buyers consistently paid higher prices for wares with elegant names, and the pieces listed as ‘sculptured’ were uniformly more expensive than those simply listed as ‘etched’. He also often remarked that when a colour or shape wasn’t


An early gold Aurene glass jack-in-the-pulpit vase with green decoration. Standing 20cm high and dated c.1911, this vase sold for $29,450 at Bonhams Los Angeles back in 2007. Image Bonhams.



Dating to c.1915, this Blue Aurene cased over green glass vase is 16cm high and sold at Bonhams Los Angeles for $2510 in March 2024. Image Bonhams.

selling as well as he thought it should, he doubled the price and 'it sold like a shot.'

Aurene was the first of Carder's coloured glass creations for Steuben. Inspired by the iridescence of Roman glass, it was named for its origins: '*aur*' was taken from '*aurum*', the Latin word for gold, and '*ene*', the last three letters of the old English word '*schene*' for sheen, combining both Roman and English inspiration.

Its iridescent surface was produced by spraying the glass 'at the fire' with stannous chloride or lead chloride and reheating it under controlled atmospheric conditions. Aurene was developed in 1904; the name Gold Aurene was patented in that year, with Blue Arene (created with the addition of cobalt oxide to Gold Aurene) being patented in 1905.

A type of translucent white glass similar to opal glass, alabaster glass was first produced in Bohemia in the 19th century. In the 1920s Carder introduced his own form of alabaster glass at Steuben Glass Works. Carder's alabaster glass had an iridescent finish created by spraying the object with stannous chloride and then reheating it; it was often decorated with complete or partial casings of ruby, green, yellow or brown combined with linings.

Another of the earlier creations was Cintra glass. Most Cintra was produced by rolling the parison (partly inflated gather of hot glass) of crystal over powdered coloured glass that had been spread on the marver (the slab on which the glassblower rolls the hot glass). The parison and layer of powdered glass were then covered with a thin layer of (usually) colourless glass that held the powdered glass in place and added an optical quality to the finished piece.

Sometimes described as 'Cintra with bubbles,' Cluthra glass deliberately made use of inclusions. Produced by mixing a chemical – probably potassium chloride – with the powdered glass on the marver, the bubbles formed when the glass was exposed to the heat of the parison. A layer of crystal was gathered over the parison to encrust with the bubbly powdered glass, securing the glass and bubbles together. Carder believed that bubbles gave life to the glass, but not everyone agreed. He introduced Cluthra after getting tired of customers who complained about an occasional unwanted bubble that had evaded inspection, saying, 'Make 'em pay more' for the bubbly pieces.

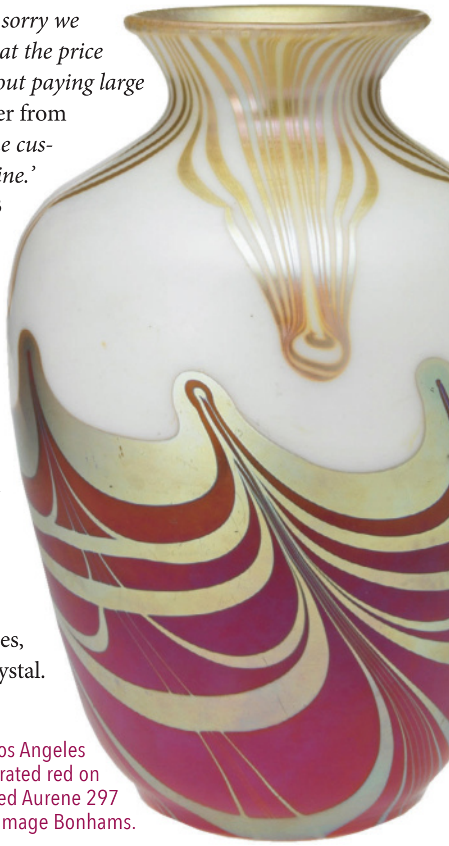
> "How well I remember, filled with enthusiasm, I wanted to learn the business in a day and, if that was impossible, in a week..." Fred Carder on his first days at Stevens & Williams.

The Steuben factory also accepted special orders from customers – almost 600 bespoke orders were filled – some of which are documented with interesting correspondence. When a customer of the firm George Watts & Son wanted a set of blue cut to clear glass tableware, Watts wrote to Steuben: *'Our client should also have a sherry glass as well as the other items ordered. She has not admitted it yet, but it might be well for you to send us a drawing of what you would suggest for this use in the pattern, for we think with a little proper salesmanship we might get that item added to the order.'* Later, when the same customer decided she would like a pair of candelabra, Watts replied when in receipt of a drawing to say that: '*We are sorry we cannot develop the same enthusiasm as we did for the stemware, for the obvious reason that the price was such that we were afraid the customer might have a stroke, although she is a sport about paying large prices.'* Custom made glass did not come cheap, but it did come with a hand written letter from Carder that said the items had been designed to order and were *'an exclusive thing for the customer alone'*. He also noted, *'I feel that she has some of the best work I have done in this line.'*

Steuben Glass had been acquired by Corning Glass Works in 1918, but it was in 1933 that a dramatic reorganisation took place: production moved entirely into a highly refractive optical glass that became the gift of choice for weddings, retirements and special occasions for much of the 20th century. The reason for this shift of direction was threefold. There was the development of the new form of crystal known as 10M; it offered perfect clarity, brilliant refractive powers and was much stronger than ordinary glass. The firm had also been losing money for a number of years as consumer spending on luxury goods dropped with the worldwide Depression. And the public seemed to have lost interest generally in coloured glass.

> CARDER OFTEN BOASTED OF STEUBEN THAT HE 'BOUGHT THE MATERIALS, BUILT THE GLASS FURNACE, AND RETIRED 40% OF THE $50,000 INDEBTEDNESS IN THE FIRST YEAR OF OPERATION.'

The design philosophy at Steuben Glass changed radically. Carder left the firm and Steuben shifted from operating with a single designer creating designs for numerous types, colours and finishes, to many designers who produced designs only for the colourless crystal. Art glass was made either as moulded and polished abstract sculptures and figurines, or pieces for which Steuben invited artists to work in the firm's crystal, while many of Carder's original designs for coloured glass were used for the new 10M colourless glass.



Sold for $44,000 at Bonhams Los Angeles back in 2007, this decorated red on Alabaster glass vase is engraved Aurene 297 and dates to c.1910. Image Bonhams.

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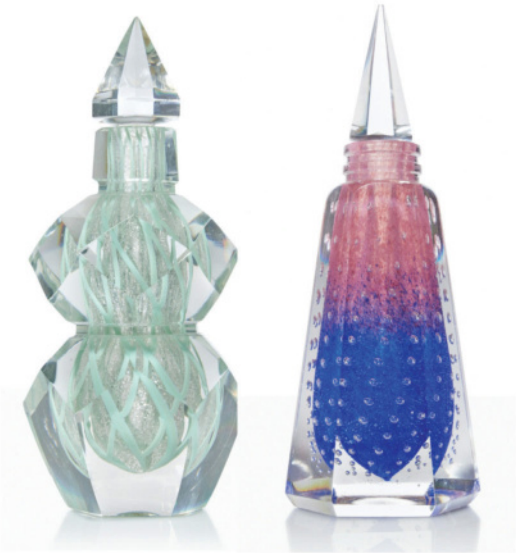
‘Cascades of Rainbows’ CONT.

A set of 12 cocktail glasses in alabaster glass available from Bell's Antiques, Tyabb, Victoria for $2495. Tel: 0416 254 625. This style of glass was introduced at Steuben Glass Works by Carder in the 1920s.

Frederick Carder's love affair with glass had begun when he visited John Northwood in his studio and saw a glass replica of the Portland Vase, considered the world's greatest masterpiece of Roman cameo glass. It was an experience he later described as being ‘struck with the possibilities of glass’. He was 16 and it was a passion that would last a lifetime.

After he left Steuben in 1932, Carder became the design director at the Corning Glass Works where he embarked on a new interest that saw him experimenting with clear lead glass works produced through the lost wax process. His works became increasingly more complex, from two-dimensional plaques in low relief to hollow objects and sculptures in the round, developing and refining innovative techniques still used today. He worked well into old age, creating smaller cast glass sculptures and one-off pieces until he finally retired at the age of 96 to spend his time painting. As expected, he turned out to be a prodigious painter, with dozens of works stacked against the walls from which he often invited friends to ‘pick out a painting’.



Above left: A Cintra scent bottle c.1925. it sold for $10,800 at Sotheby's New York in June 2024. Image Sotheby's. *Above right*: A Cluthra scent bottle c.1925 (‘make ’em pay more for the bubbles!’) that sold for $8800 at Sotheby's New York in June 2024. Image Sotheby's.

For his 100th birthday in 1963, Fred Carder received birthday messages from the Queen and President Kennedy and held a gala black-tie dinner for around forty of his friends. On December 10 of that year, after having spent the evening with his friend Robert Rockwell, he climbed the stairs to his second floor bedroom, saying testily to his housekeeper, “I've climbed these stairs for sixty years and I'll climb them tonight.” He died peacefully in his sleep that night.

References: Corning Museum of Glass, blog.cmog.org
Frederick Carder: Portrait of a Glassmaker, The Corning Museum of Glass, The Rockwell Museum. Paul V. Gardner, published October 1985.
(The Corning Museum of Glass houses the largest display of early Steuben glass in the world).
https://steubenglass.org/about/
Carder Steuben Glass Association Inc. webmaster@steubenglass.org
www.allaboutglass.cmog.org
www.intelligentcollector.com/collectors-guide-to-steuben-glass

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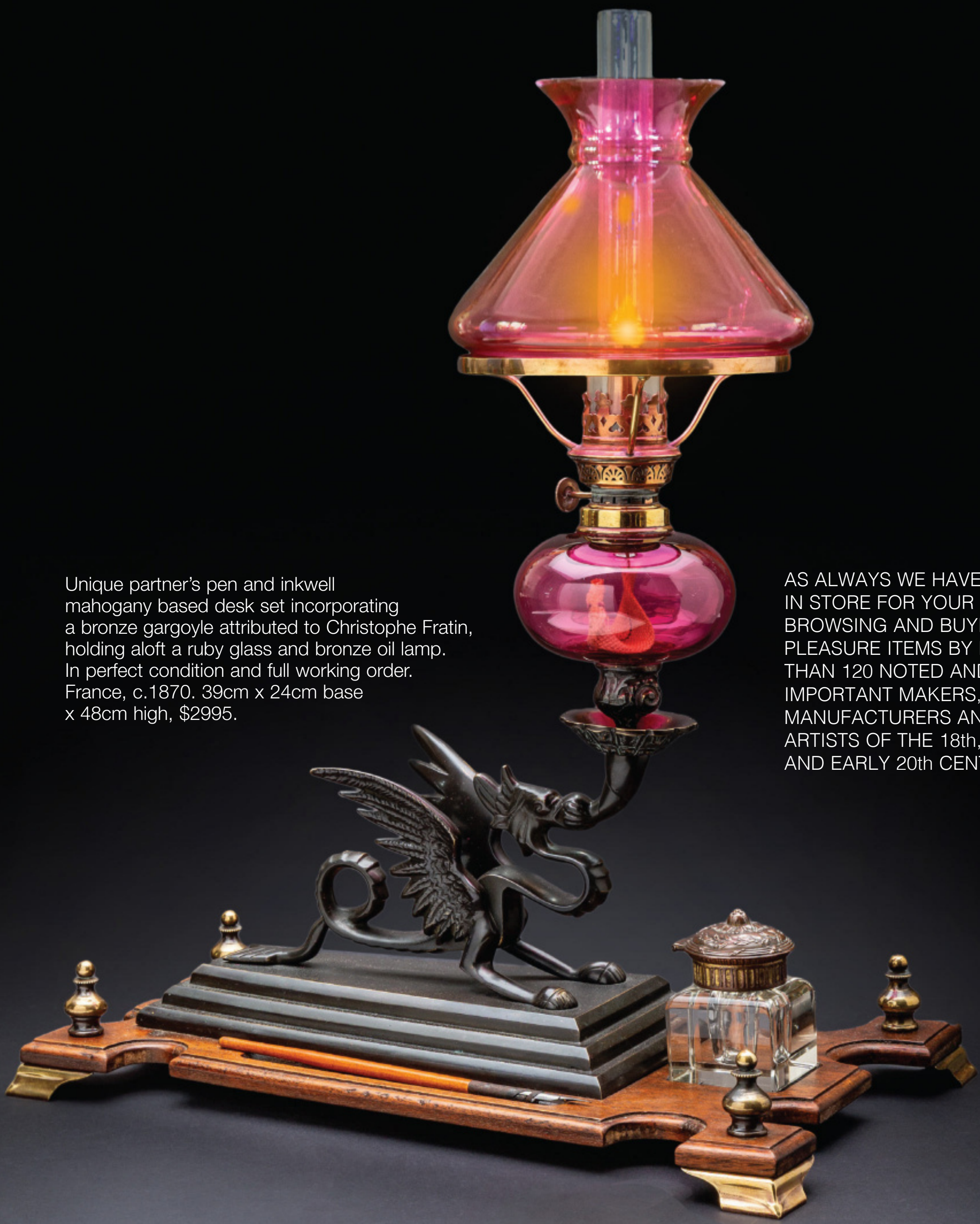

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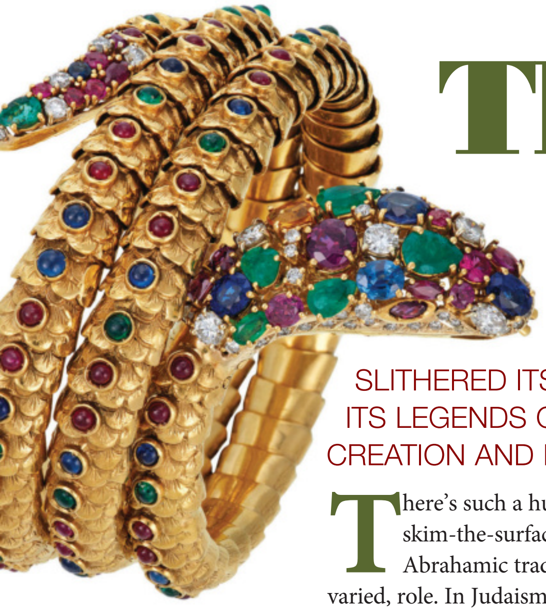


The Allure of the Serpent

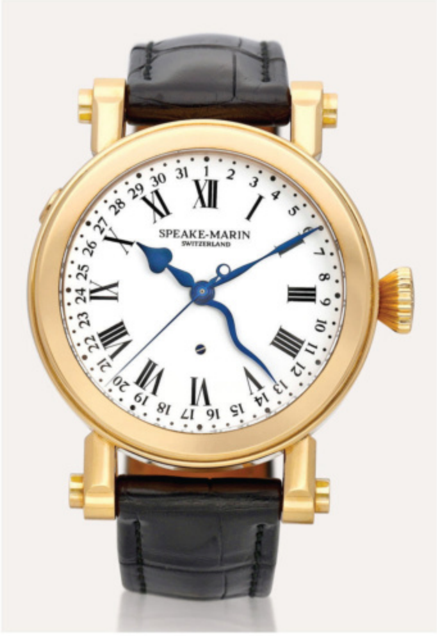
ACROSS MILLENNIA AND CONTINENTS, THE SNAKE HAS SLITHERED ITS WAY INTO HUMANITY'S HEARTS, MINDS AND SACRED TEXTS, ITS LEGENDS CONSISTENTLY REVEALING A PARADOX OF BEAUTY AND DANGER, CREATION AND DESTRUCTION, HEALING AND HARM, WRITES **DEBRA PALMEN**.

There's such a huge amount of serpent folklore, in this article we can only undertake a quick cultural skim-the-surface, but no exploration of snake mythology would be complete without considering the Abrahamic traditions. In the tapestry of Christianity, Judaism and Islam, the serpent occupies a central, though varied, role. In Judaism, the snake is first encountered in the Garden of Eden. Here, it's cast as the cunning tempter whose whispered promises of forbidden knowledge leads to humanity's fall from grace. The serpent's clever insinuations cause Eve to eat the fruit from the Tree of Knowledge, a transgression that results in catastrophe for humankind. And yet, the same symbol reappears during the Israelites' journey through the desert, when God instructs Moses to craft a bronze serpent and place it on a pole. This symbol becomes a miraculous remedy; anyone bitten by a venomous snake who looks upon the bronze snake is immediately healed. Here, the snake has transformed from one of mortal peril into one of divine mercy.

Christianity inherited the narrative from Judaism but built on it with a broader, more dramatic stroke. The serpent that tempts Eve is specifically equated with Satan - a personification of rebellion and moral decay. The snake's behaviour leads to the original sin and Christian iconography often portrays Christ conquering evil by subduing it.

Islam offers its own twist on these tales. In the Quranic telling, the snake is not deceitful and it's not humanity, but Iblis – the rebellious angel – who defies God. When Moses confronts the tyranny of the Pharaoh, his staff morphs into a serpent – not as a display of evil, but of divine authority. The serpent in Islamic tradition is presented as a conduit of God's might, a symbol challenging human arrogance.

Hinduism introduces us to a world where snakes are more revered than feared. At the heart of many Hindu myths is Shesha, the colossal serpent that supports the weight of the universe. By shedding its skin to reveal new life, Shesha represents the eternal cycle of creation, destruction and spiritual awakening. This imagery conveys the Hindu emphasis on self-renewal and the constant evolution of the soul.

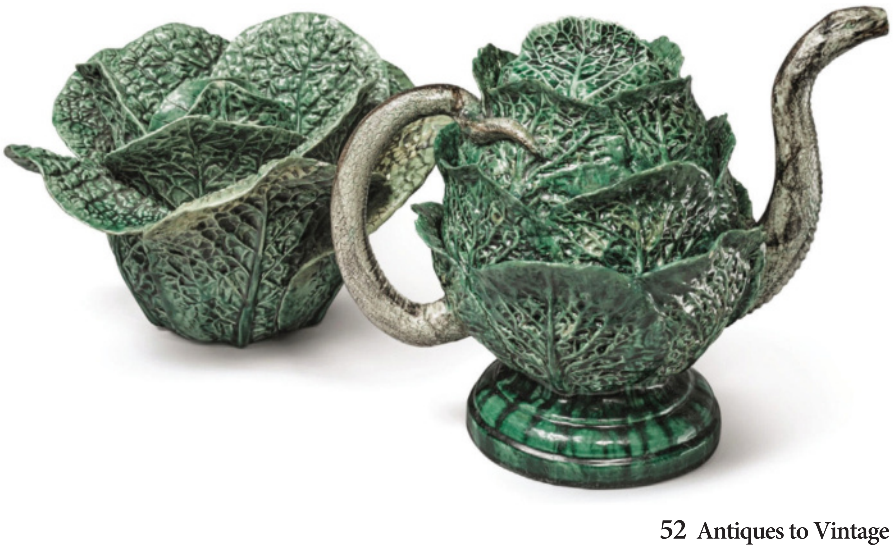


A pink gold wristwatch with date and enamel dial, c.2008, by Speake-Marin. The Serpent Piccadilly got its name from its snake-shaped calendar hand. This example sold for $35,700 on April 24 this year at Sotheby's Hong Kong.

Above: An 18ct gold snake bracelet set with emeralds, rubies, sapphires, citrines, tourmalines and diamonds. Marked for Italy, it sold for US$25,000 at Christie's New York sale of Magnificent Jewels in April 2021. *Below:* This Portuguese majolica snake and cabbage-form teapot and cover dates from the late 19th century. It was sold with a cabbage box and cover for ten times its estimate when it made $21,400 at Sotheby's New York in January 2020.

Buddhism offers another perspective. In many Buddhist traditions, snakes serve as a bridge between the earthly and the spiritual realms. On one level, they're guardians, protecting sacred spaces for those on the path to enlightenment. In some depictions, the hood of a cobra forms a protective canopy over the meditating Buddha, but there's also a darker, more cautionary aspect to their presence. Some Buddhist narratives caution that snakes, with their venom and trickery, embody the very vices that trap us all in Samsara – the cycle of birth, suffering and rebirth. These tales equate the snake's venom with the perils of unchecked desires and the destructive power of ignorance. Thus, in Buddhist philosophy, the snake is a complex figure: a symbol of both enlightenment and the pitfalls along the spiritual journey.

North and Central America present a fascinating array of snake symbolism that also emphasises the creature's dual nature. Here, the snake is not only a symbol of mortality and danger but also of fertility, creation and cosmic balance. In Mesoamerican cultures, the snake was elevated to divine status



For the man who has everything: Two pairs of velvet snake embroidered slippers by Gucci.

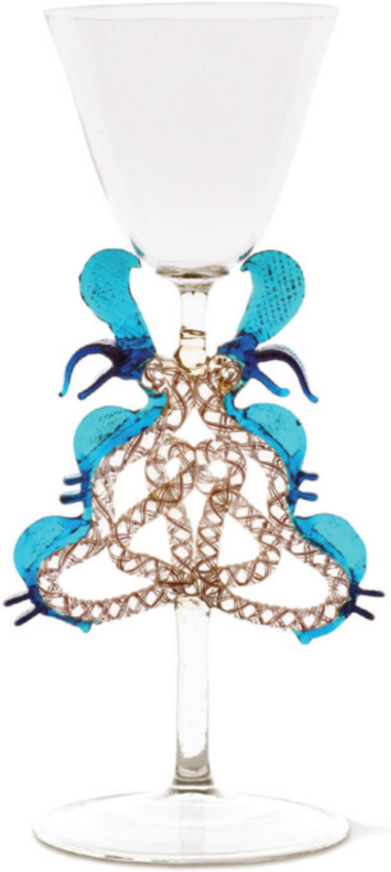
through the iconic figure of the Feathered Serpent. Known as Quetzalcoatl to the Aztecs and Kukulkan to the Maya, this deity epitomised the harmonious balance between opposites. Quetzalcoatl was part serpent, part bird and believed to symbolise the interplay between creation and destruction. As a serpent he was feared for his venom, but his simultaneous power of flight showed the Aztecs that even the basest aspects of nature can give rise to transcendent beauty.

In Australian Indigenous culture the snake is a sacred and powerful symbol, most famously embodied in the Rainbow Serpent, the creator being central to many Dreamtime stories. This serpent shapes the land, carves out rivers and brings water, but will also cause great destruction if disrespected.

In Chinese mythology, the snake has long been a potent symbol of fertility, transformation and mystery. The goddess Nuwa, often depicted with serpentine attributes, created humanity and became a symbol of renewal and order emerging from chaos. Linked to yin, the nurturing feminine energy, the snake in Chinese lore embodies seduction, wisdom and cunning.

The most famous Japanese myth features the Yamata-no-Orochi, an eight-headed and eight-tailed serpent that terrorised the land until the heroic storm god Susanoo-no-Mikoto vanquished it. The sacred sword, Kusanagi-no-Tsurugi, was then drawn from the snake's carcass, demonstrating that from destruction, transformative power can arise.

The Sword of Kusanagi is now one of Japan's three Imperial Treasures. Or is it? No-one knows if it still exists – or if it ever really did exist. It's kept in a locked box at Atsuta Shrine and never taken out, even when it plays a central role in sacred ceremonies. This only adds to its mystery because it's considered to simultaneously exist and not exist – a kind of Schrodinger's sword, for those familiar with quantum physics. But its wider story encapsulates how the snake in Japanese lore is at once a source of terror and a wellspring of hidden, redeeming strength.



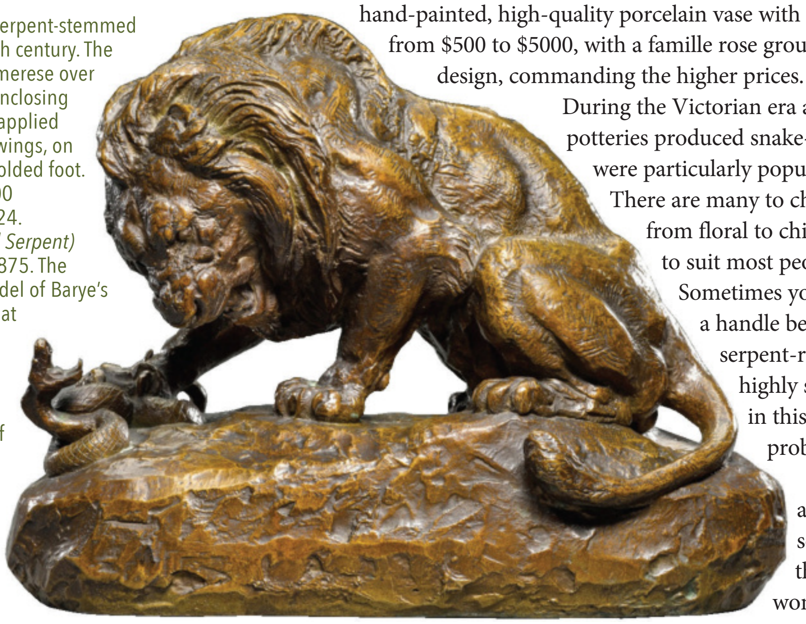
Greek mythology is replete with perilous and protective serpentine figures. One of the most notorious is Medusa, a Gorgon with writhing snakes for hair. Poor Medusa was treated pretty shabbily. Once a beautiful woman, she was transformed into a monster by the goddess Athena as punishment for being violated by Poseidon in Athena's temple. Talk about victim-blaming. Medusa's hair was turned into venomous snakes and anyone who looked into her eyes was turned to stone. Her image became a symbol of danger, but over time, it also became a talisman to ward off evil.

The Romans inherited much of their serpentine lore from the Greeks but expanded upon it to suit their own societal structure. The snake became a potent symbol in the realm of medicine and healing, notably through its association with Aesculapius, the god of healing. Serpentine motifs were also adopted as emblems in military insignia, suggesting that even in the theatre of war, the balance between protection and threat was never far from public consciousness.

So we see that throughout history and across the globe, the snake is one of the most ambiguous and multifaceted symbols in human mythology. Its ability to straddle the borders of opposites - good and evil, creation and destruction, health and harm - has cemented its place in the lore of countless cultures.

Snakes are represented in countless antiques and collectables, spanning ceramics, glass, metalware, jewellery and more.

Ceramics: Most affordable pieces of Chinese porcelain date from the Qing dynasty (1644–1912). The reign of Emperor Qianlong (1735-1796) saw a large number of snake-themed vases and dishes, but they're hugely popular and can be difficult to source. A hand-painted, high-quality porcelain vase with a snake motif can sell from $500 to $5000, with a famille rose ground, or blue-and-white design, commanding the higher prices.



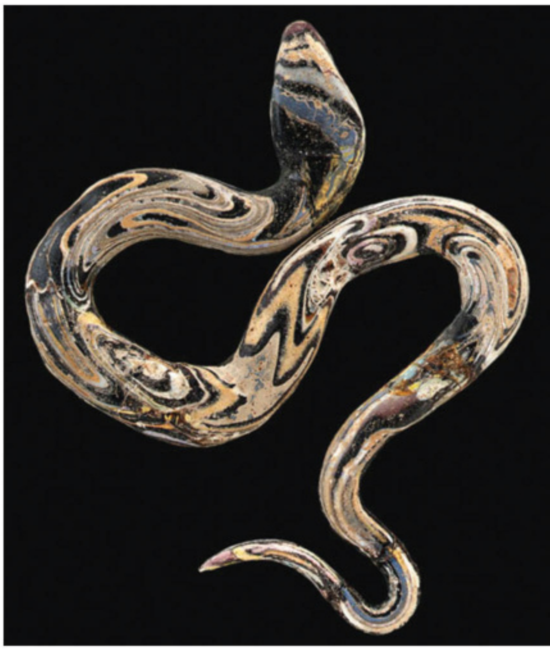
Above right: A *façon de Venise* serpent-stemmed winged wine glass from the 17th century. The conical bowl is supported on a merese over entwined ropework rod stems enclosing opaque-white and red threads, applied with turquoise-tinted pincered wings, on a short plain section stem and folded foot. At 28.6cm high, it sold for $2000 Sotheby's Cologne in March 2024.

Right: Lion au serpent (Lion and Serpent) by Antoine-Louis Barye, 1795-1875. The original and life-size plaster model of Barye's *Lion and Serpent* was exhibited at the Paris Salon of 1832. The model is considered one of the artist's most popular creations, receiving great praise. Barye made several smaller variants of the model, including this 26cm version in bronze, which was first exhibited in 1855 at the Exposition Universelle. This example is a lifetime cast by the artist; it sold for $64,600 at Sotheby's London in July 2024.

During the Victorian era almost all Staffordshire potteries produced snake-handled jugs, and they were particularly popular in the late 1800s. There are many to choose from, with designs from floral to chinoiserie, so there's a price to suit most people, from $50 to $500. Sometimes you have to look carefully at a handle before you can see that it's serpent-related – they can be highly stylised. Bargains abound in this category, so you'll probably get lucky.

Paper Advertisements and trade cards are easy to source and small enough that a large collection still won't take over your house.

The Allure of the Serpent CONT.



Above: This amazing polychrome glass snake survives from the 1st century AD. Naturalistically modelled with a curving body flat on the bottom and rounded on the top, it features marvered threads of opaque white, blue, yellow, black and amber glass. It sold for US$68,500 at Christie's New York. *Below:* A René Lalique *Serpent* vase, the model introduced in 1924. In moulded and frosted glass impressed R. LALIQUE, it is 24.5cm high and sold for $19,790 in March 2023 at Sotheby's New York.

Many 19th-century apothecary advertisements featured snakes, particularly for so-called 'snake oil' remedies. These can be beautiful and sometimes funny, and depending on their condition you'll find them from $20 to $200.

Illustrated books can be difficult to find because books with stunning illustrations are often broken up so the images can be sold separately – dealers make much more money doing that. But there are still antiquarian booksellers who can offer what you want; you just need to decide if you want a general or specialist collection. You might decide to search only for scientific books, in which case you'll want a copy of *Historiae Naturalis by Ulisse Aldrovandi* (c.1599), which features early scientific illustrations of snakes. Yes, it's rare, and you'll pay over $2000 when you find one. At the other end of the spectrum, there are interesting children's books, with *The Jungle Book* by Rudyard Kipling right up there for collectors. Naturally, to join your collection it will have to feature Kaa the snake. If it does, then you'll next consider its condition, because that will vary the price from $150 to $1500.

Postcards and stamps featuring snakes are widely available, but that doesn't mean they'll be cheap. Early 20th century postcards featuring cobras and snake charmers can sell for $10 to $50 but a rare misprint on a 1960s Indian postage stamp featuring a cobra sells for over $500. All misprinted stamps tend to command higher prices, so if you're happy with perfectly good ones, your collecting will be a much cheaper exercise. Postcards tend not to have misprints, but those featuring snakes are much harder to find than stamps.

Glass: French glassmakers such as Baccarat and Daum Nancy created snake-adorned vases and sculptures and prices range from $1000 to $10,000. But why not go straight to the top? René Lalique created stunning snake-themed vases and perfume bottles. Originals from the 1920s start at $1500 (and think yourself lucky) but can exceed $20,000. The high-end pieces are rare, thus the expense.

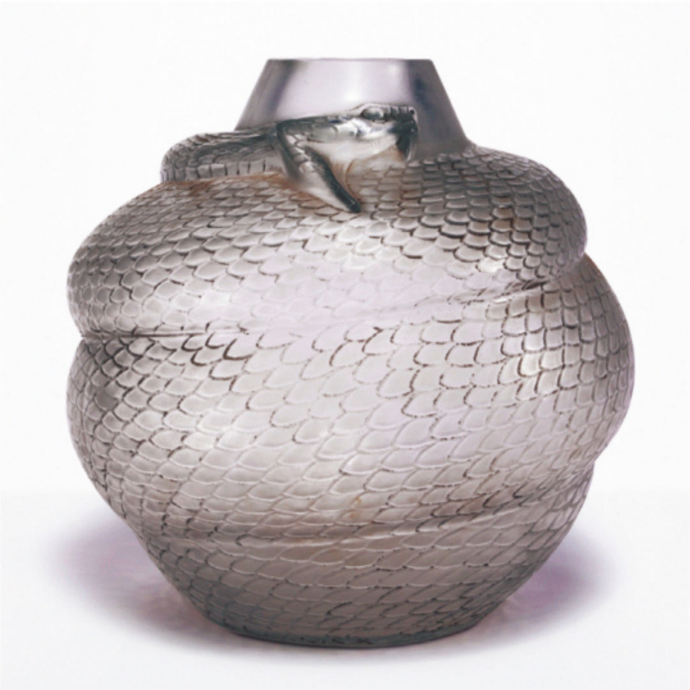
Mid-century Venetian glassmakers such as Seguso and Venini produced snake-themed glass sculptures, selling for $200 to $2000. They're not to everyone's taste – it tends to be love them or hate them. But if you love them, consider the condition carefully, because they're easily damaged.

Metalware: Bronze Naga statues from Thailand and India can be elegant, but unfortunately, there are many, many (so many!) poor quality reproductions all over the internet. And they're not cheap - they just look cheap. For the real thing, you're best advised to visit a reputable dealer and expect to pay anywhere between $500 to $5000 for a small but very nice piece.

Victorian brass rearing snake (usually hooded cobras) menu holders might be just the thing for an Indian dinner. They're not common, so it will take a bit of hunting to kit-out your entire dinner party, and you'll pay around $200 each – it's lucky Indian food can be so affordable.

Victorian-era bronze or brass curled snake door pushes are lovely – if you're okay with putting your hand on a snake. They're often described as rattlesnakes, even when there are no rattles evident and they're clearly hooded cobras. The trouble is, what you'll mostly find are reproductions. But they tend to be pretty good quality reproductions, so if you're happy with that you'll pay a few hundred dollars per door push.

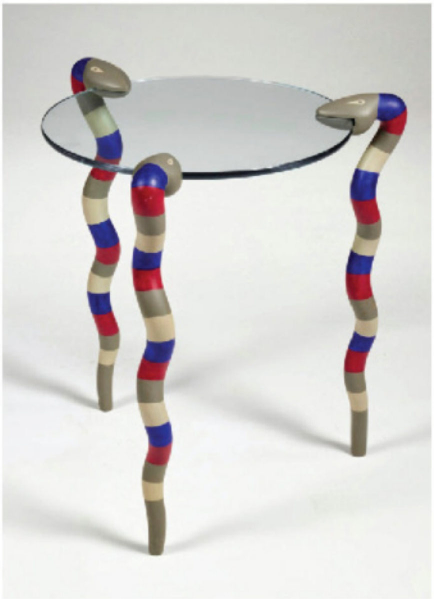
Lehmann and Schuco made snake-themed wind-up tin toys which weren't very wriggly but were very pretty. Unfortunately, they were also very easily broken so they're hard to find in good condition today. When you do, you'll pay anywhere from $500 to $2000.



For something special, Tiffany produced sterling silver snake-handled vases and bowls, though you'll find nothing genuine for under $2000. Gorham Silver crafted snake-themed inkwells and snuff boxes, and they range from $500 to $5000. Fabergé and Asprey of London both produced beautiful snake-themed handles for walking sticks which can easily command $10,000, but they are very nice.

Jewellery: Very occasionally, you'll find Roman jewellery featuring snakes. Bronze open bangles with snake heads at each end will easily cost over $500. But are they genuine? That is the question. For antiquities, specialist dealers are your best bet.

Queen Victoria received a snake engagement ring from Prince Albert upon their engagement in 1839. It featured a coiled serpent, which was a popular symbol of eternal love in the 19th century. The serpent's head was adorned with an emerald, Victoria's birthstone, and ruby eyes, associated with passion. Ooh, passion, a racy thing to openly admit to in the Victorian era. Victoria's ring started a trend and many snake rings were produced. Some featured turquoise stones, which were said to resemble forget-me-nots, further reinforcing the idea of enduring romance. There were so many made, they're now available in all price ranges. For the very best, look for Cartier, Boucheron and Garrard, but understand you'll pay from $5000 to $50,000.



'Serpent' side table by American designer Judy Kensley McKie (b.1944) in painted wood and glass, c.1976-1985. 54cm high x 40.6cm diameter, it sold for $18,600 at Sotheby's New York in June 2022. Recognised for her exceptional craftsmanship and distinctive, imaginative designs, McKie often incorporates animals and mythical elements into her studio furniture.

Turquoise is a perpetually popular stone, and in the Victorian era it was used to create beautiful snake-themed necklaces. They can cost tens of thousands of dollars, so they're not for the average wallet. Fortunately, there were also a great many snake-themed bracelets and bangles created in this era. These were the most common form of snake-themed jewellery made at that time, and the number available means that even those crafted in gold or silver can be affordable.

In the Art Nouveau and Art Deco eras, notable designers produced some of their finest work. Snake bracelets by René Lalique are exceptionally rare, and are valued at over $100,000. Bulgari produced the Serpenti collection, and today their snake watches and bracelets easily exceed $50,000. The Art Deco era also produced a number of silver, coiled snake bangles, though they're far from cheap – you're looking at about $1000 each.

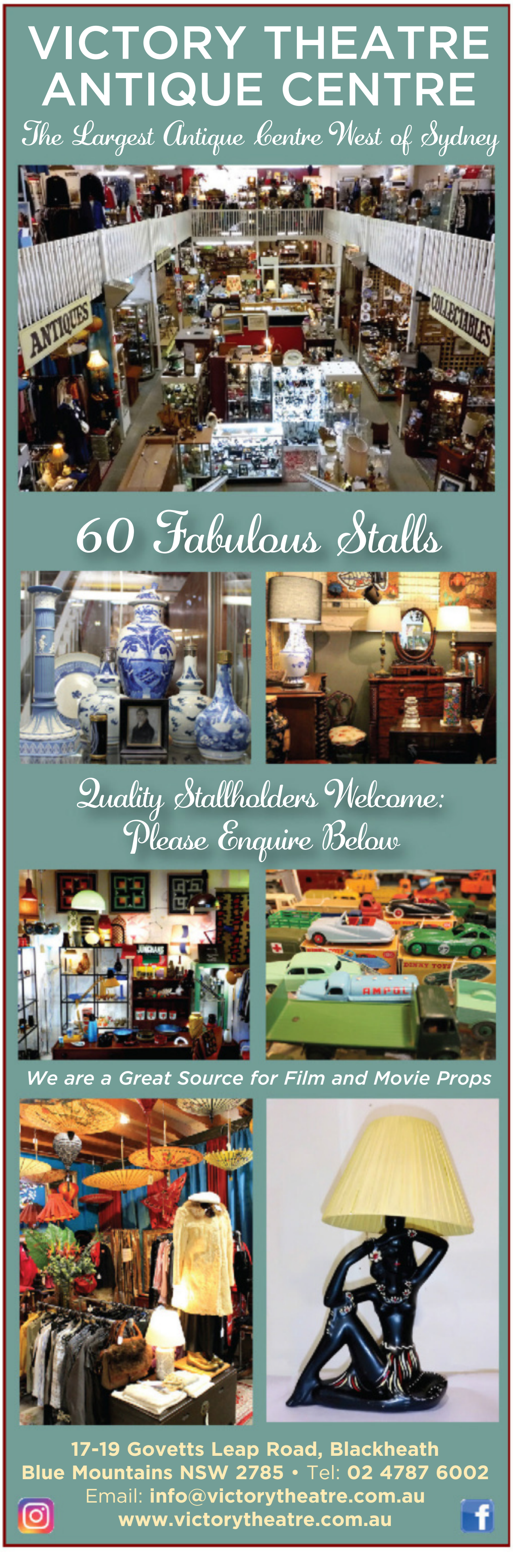
From the 1960s to '80s a wide range of mesh snake necklaces were manufactured by a wide range of brands. They were similar in style, so you probably won't want too many of them, but they're generally around $150 each so you can easily add one or two to your collection. Two notable exceptions are the American brands Trifari and Coro, whose snake-themed pieces can cost up to $500, but they are of excellent quality.

Textiles: Snake-themed embroidered and printed linens, tapestries and soft toys are relatively common, with prices to suit every budget. Because of the wear and tear and general deterioration faced by many fabrics, they can be hard to find in good condition. For something special, consider a Hermès snake silk scarf. They're highly collectable, with prices ranging from $200 to $2000.

During WW1, Turkish prisoners-of-war often produced intricate beaded objects, and long, curled snakes were a popular subject. While they're not hugely common, a surprising number have survived in good condition. See the feature in the Winter 2024 issue of *Antiques to Vintage* for more information.

Stone: Genuine, hand-carved jade snake figures do exist. And you'll pay anywhere from $150 to $500 for them. But are they genuinely vintage? Nope. Not at that price. But price is not the only indicator – look closely at the carving. The very old pieces are deeply and intricately carved. Once you've seen an old one, you'll spot the modern pieces easily, as their carving tends to be quite shallow.

Debra Palmen has been a features writer for this magazine for well over a decade. She's also the author of a range of books on antiques and the social history around them. This article is a chapter excerpt from Vol 2 of *Fabulous Beasts & How to Collect Them: An Expert Guide to Collecting Animal-Related Antiques like a Professional.* Vol 1 of the series is available directly from Debra at www.frenchandvintage.biz or at www.antiquestovintage.com.au.



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Hale and Oakes: Ma

IN DECEMBER LAST YEAR, NEW WORLD AUCTION RECORDS WERE SET FOR FRANK HALE AND EDWARD OAKES. APART FROM SOUNDING LIKE A 1980s MUSIC DUO, WHO IN FACT WERE HALE AND OAKES? **SANDRA D'ANGELO** FINDS OUT.

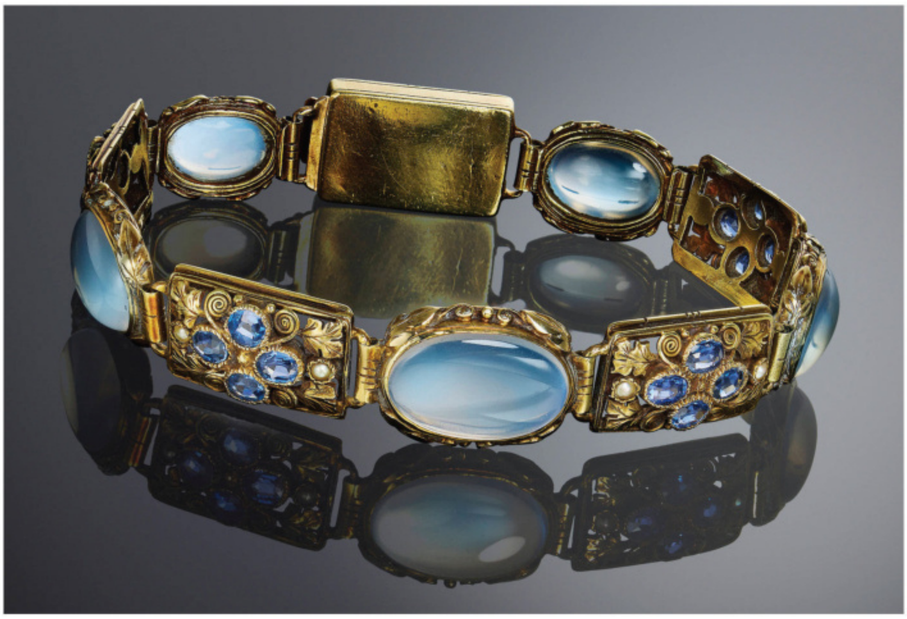
Both men loomed large in the American Arts & Crafts movement. Frank Hale, who studied silversmithing and enamelling with Charles Ashbee at the Guild of Handicrafts in Chipping Camden and then with Fred Partridge in London, established a studio in Boston in 1907 where he produced some of the most beautiful jewels of his time. Edward Oakes was Hale's former student and assistant, whose jewellery work has been hailed as artistic genius.

Frank Gardner Hale was born in Connecticut in 1876. He moved to the UK after graduating from the Norwich Art School and Boston Museum School, and for the first eight years designed music and book covers. He joined Ashbee at the Guild of Handicrafts in 1906, returning to the United States the following year to open his studio. He joined the Boston Society of Arts & Crafts and within a year was awarded Master Craftsman status.

Hale was interested in technical perfection. His early pieces featured arrangements of gemstones, balls and scrolls set to symmetrical effect but as his experience grew, he often used themes such as leaves, flowers, scrolls and curves to produce fluid designs, with groupings of pearls and coloured gemstones – sapphire was a favourite – set mostly in gold or silver that varied in tone to accentuate details and play with the illusion of light and dark. The gemstones were arranged in clusters, lines or radiating patterns that epitomised the Arts & Crafts style and Hale's bold use of vibrant enamels offset by coloured gemstones came to epitomise the 'Boston Look'.

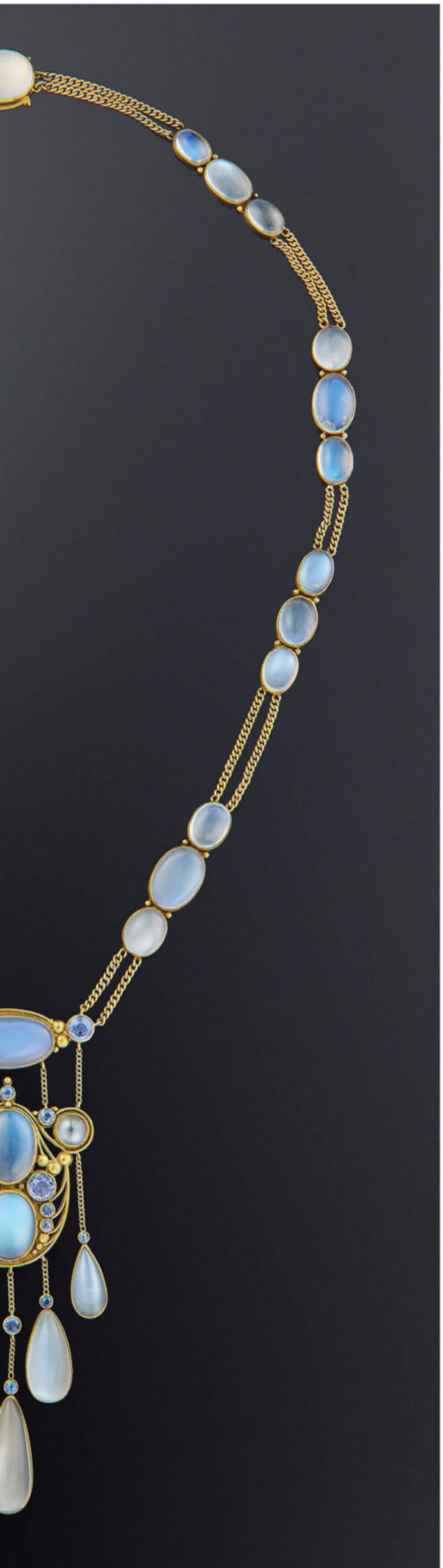
All of his jewellery was handcrafted. He even made his own decorative wires (usually they were purchased from jewellery suppliers). He said, 'To my mind, one of the greatest differences between the machine and the craftsman is that the machine, when once started, must finish the original pattern without a change or an idea added, whereas the craftsman, as he works, finds he can add to or take away from his original scheme and thereby make a lovelier thing.'

In 1923 *The American Magazine of Art* published a biography on Hale. Author Henry Hunt Clark noted that: 'From the first Frank Gardner Hale's work was technically sound, and much of the progress that has been made by other craftsmen has been due to his example and to his interest in raising the standard of the craft generally. To his studies abroad he had brought a well-trained hand and eye and a very individual manner of expression… what he

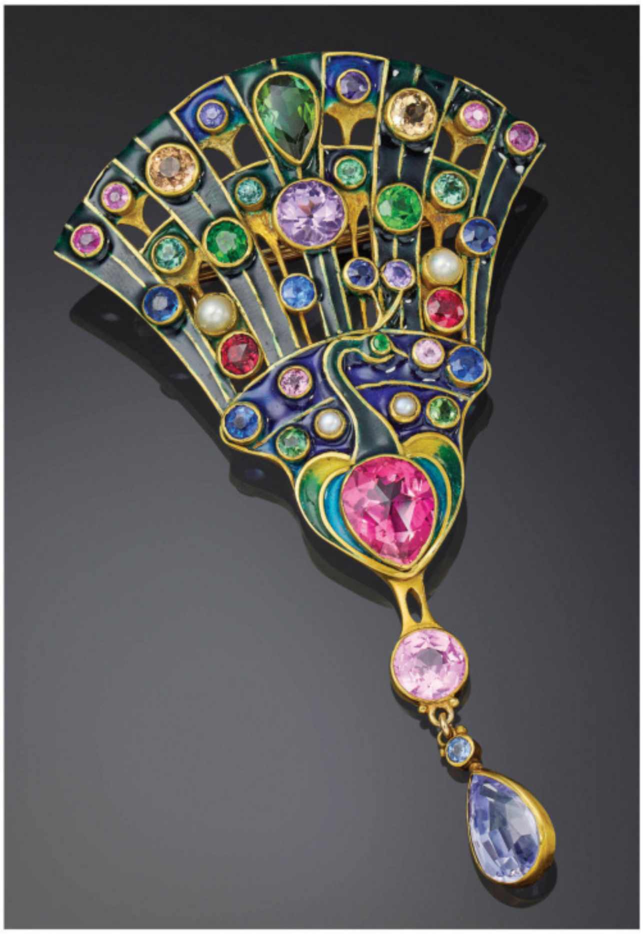


At the December 2024 sale of the Bromer Collection, this c.1920 bracelet of gold, cabochon moonstones, oval-cut sapphires and seed pearls by Edward Oakes sold for a new world record for the designer at $81,878. It was estimated at around $9500. Image Rago Arts and Auction, New Jersey.

sters of Their Craft



Left: At $119,900, this c.1915 gold pendant necklace with cabochon moonstones and circular-cut sapphires set a new auction record for Frank Hale when it was sold by Rago Arts and Auction in New Jersey as part of the collection of Anne C. and David J. Bromer in December 2024. The auction included some stunning Art Nouveau and Arts & Crafts jewellery. Image Rago Arts and Auction, New Jersey. *Right:* This yellow gold pendant by Frank Hale sold for $60,000 at the same December 2024 auction. Set with enamel, pear and circular-cut sapphire, amethyst, topaz, ruby, cultured pearl, green garnets, pink and green tourmaline and glass, it dates to c.1915 and the original design sketches reside in the archives of the Museum of Fine Arts, Boston. Image Rago Arts and Auction, New Jersey.



assimilated was rather the methods of good craftsmanship and the desire for technical perfection, and it is this that makes his jewellery so distinctive today.' Hale's finest pieces, according to Clark, were those of a highly developed structure. 'Groupings of coloured stones, diamonds and pearls, of small bits of metal varied in tone, arranged in clusters, in lines, on radiating systems, he has organised and fashioned into jewellery of pure design. It is such work,' wrote Clark, 'that gives Frank Gardner Hale an eminent place among the best of craftsmen.' Hale also lectured extensively and was a key figure in the guilds and organisations that flourished in the United States at the time.

With such an impassioned mentor, it's unsurprising that Edward Oakes was also a passionate advocate of handcrafting; his view could be summed up in a comment he made that: 'Casting is only used when fishing with a rod, not in making jewellery.'

Edward Everett Oakes was born in Massachusetts in 1891. He had an early design success when, as at the age of 15, he engineered a kite that placed the sticks in just the right proportions, giving the proper curve to the crosspiece at the head of the kite so that it flew better than any other. Children from across Boston came to Eddie's house to get a kite made by him.

When he was 18, Frank Hale offered Edward Oakes the position of assistant at his studio. At the time Oakes had been thinking of becoming an inventor and was planning to attend the Massachusetts Institute of Technology; after a week of consideration he chose instead to work with the jewellery designer.

Oakes trained under Hale for five years, before working with skilled Boston designer

> " When the Metropolitan Museum of Art purchased a tasselled pendant by Oakes in 1923, it was one of the first times a living artist had been represented in the Museum's collection. That same year Edward Oakes was awarded the Medal of Excellence by the Detroit Society of Arts & Crafts.

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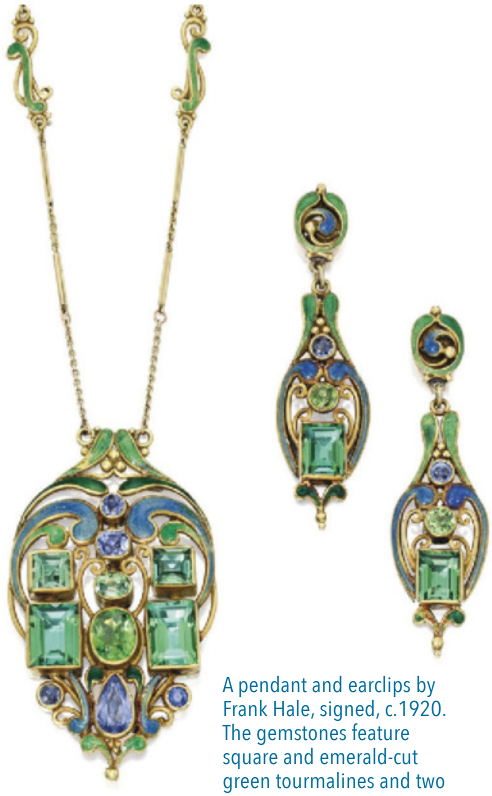
Hale and Oakes: Masters of Their Craft CONT.

Josephine Hartwell Shaw for a further three years. Then in 1917 – the same year he, too, became a Master Craftsman with the Boston Society of Arts & Crafts – Oakes established his own studio. He had a great interest in historic design and past methods of jewellery making and spent a significant amount of time in museums to gather inspiration for his designs, all of which were entirely handcrafted and much admired; the Society exhibited his work and customers were encouraged to submit special requests for Oakes to fill. A memorandum found in the archives of the Society noted that: *'Mr Oakes himself is cooperative, but we can very seldom get to him, as Mrs Thomson takes care of calls. Very often his prices are reasonable when he himself estimates, but if it comes through Mrs Thomson are often quite high. I think she pushes the prices up... Always willing to estimate and submit designs [he always made three drawings for a customer to select from] but very rarely follows up any designs submitted or any inquiries made. Has a bad habit of submitting design, then carrying out pieces without following the design and without telling us of the changes he is making, and then expects the client to approve the finished piece.'*


A pendant and earclips by Frank Hale, signed, c.1920. The gemstones feature square and emerald-cut green tourmalines and two oval-shaped demantoid garnets, with round, cushion and pear-shaped sapphires highlighted with green and blue enamel and the chain accented with scrollwork motifs. The set sold for $51,500 more than 10 years ago at Sotheby's New York.

Oakes specialised in wedding rings, partly because it was the sale of wedding and engagement rings that supported his work during the Great Depression. His 1923 catalogue explains: *'Wedding and Engagement Rings are created from platinum, solid green or yellow gold, or in the modern combination of platinum and green gold. White gold, which came into being as an imitation of platinum, is not used, principally because it is unsatisfactory as a working medium. Careful hand tooling finishes each piece with a soft lustrous glow… These bands are handwrought throughout; each tiny flower leaf, motif, or petal is the painstaking work of a Master Craftsman. Sometime jewels are added for brilliance or colour to enrich the design…'*

Oakes designed jewellery in a variety of forms. His consistent belief was that the reverse side of a jewel was as important as its front and he created his pendants to be reversible, which resulted in two original designs in one necklace. 'The merit of a real craftsman in a piece of jewellery is always revalued on the wrong side of the object,' said Oakes. 'A customer will most always turn a piece of jewellery over.'
All elements were built by hand with wire, sawed parts, carved and chased. Notched frames, serrated leaves and small semi-precious cabochon bezel-set gemstones in floral, geometric patterns along with fine wirework are all telltale signs of Oakes' work. His delicate foliate decoration was a compositional device that led the eye from stone to stone, as evidenced with the bracelet illustrating this feature.

Edward Oakes worked steadily for his entire life, also training his son Gilbert in the craft. At his final exhibition, which was held in 1959 – the year before his death – almost all of the seventy items shown were purchased. 'The whole duty of a jeweller is to satisfy himself,' Oakes wrote in 1954. 'A true jeweller always plays to an audience of one. Let him start sniffing the air or glancing at the trend machine and he is as good as dead, although he may make a good living.'

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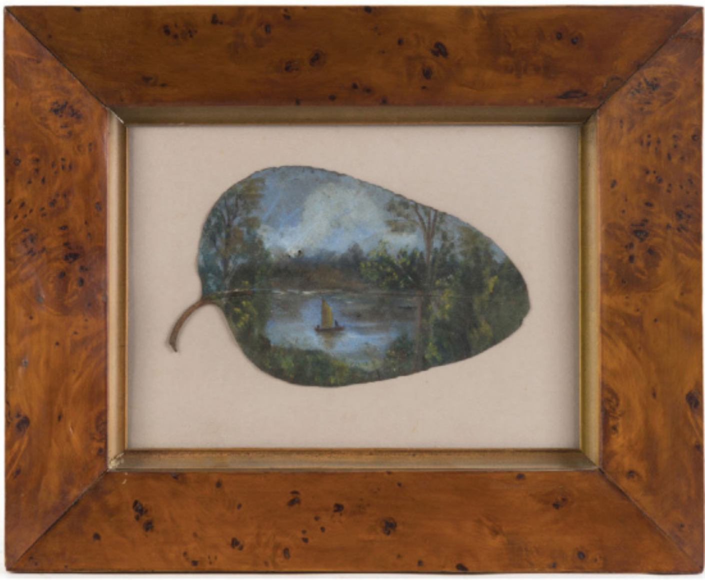
The Bush Man and his

WHAT DOES A PAINTER DO WHEN HE'S CAMPING OUT IN THE BUSH AND THERE'S NO CANVAS OR BOARD FOR HIM TO WORK ON? WELL IF HE'S ALFRED WILLIAM EUSTACE, HE PICKS UP A GUMLEAF.



A boating scene on a gum leaf with a Tasmanian Huon pine frame. Sold for $500 at the Australian & Colonial Sale of Leski Auctions.

In a letter to *The Argus* newspaper, Eustace wrote that he first substituted flat leaves for canvas when tending sheep in the Ovens district of Victoria during the goldrush of 1851-52, using the large round eucalyptus leaves of up to 15cm wide by 10cm long that grew in the district.

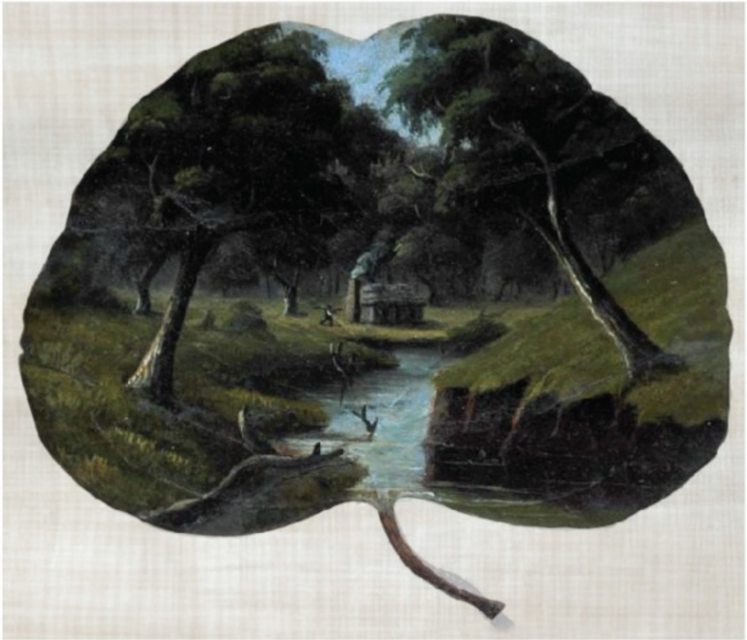
Born in the UK in 1820, Eustace was first employed as a gamekeeper for the Earl of Craven at Ashdown Park in Berkshire. He married Sarah Anne Collins in 1847 and in August 1851 the family of four (they ultimately had six children) arrived in Melbourne aboard the Ballangeich. Eustace was employed as a shepherd by his extended relation Jason Withers and he used his down time to draw and paint the scenes around him, carrying a small box of oils or water-colours in his swag so that he could experiment with colour and painting techniques from his camp.

A report in the Sydney press in 1863 described several of Eustace's works on gumleaves: *'They are painted on the leaves of a description of eucalyptus, unknown in this part of Australia, but which we are told is common in many parts of the south-western interior. The leaves are nearly circular and are a little more than three inches [7.6 cm] in diameter. The scenes depicted on them are all descriptive of Australian bush life, and are apparently in watercolour, highly varnished … The leaves before being painted have evidently been carefully dried and flattened, so that the surface is as smooth and even as card board. With the exception that the colours, from the brightness of the varnish, are somewhat 'loud', the effect produced is of the very highest order.'*

Most of Eustace's best works are signed. He also painted oils on board, canvas, card and tin; the oil painting of the 1856 Woolshed gold rush is one of only two known pictures of this significant field and Eustace also recorded the arrival of the first Murray River steamboat to reach Albury in 1870. But it was the paintings on gumleaves that brought him fame; in 1866 he showed a number of oil paintings on leaves at the Melbourne Intercolonial Exhibition and two examples were lent to the 1869 Melbourne Public Library Exhibition, bringing the practice of painting on gumleaves to widespread public attention.

The preparation of the leaf for painting was very simple. Selected live from the tree (dead leaves were too brittle to be used), the leaf was left to dry, often being pressed under a weight to prevent it from curling. It was then painted green as a base colour to give it extra strength as well as a fresh appearance, after which the scene was painted in oil paint using a sable hair brush.

The 1872 Victorian Intercolonial and the 1873 London International exhibitions featured a case by George Bancroft showing 'a stuffed opossum, with bush sketches in oil on gum leaves, painted by Mr Eustace, a shepherd near Albury'. Eustace's rendering of the sky and clouds was praised by *The Melbourne Age*, which reported in 1876: *'Eustace's celebrated paintings on gum-leaves are again attracting attention … Mr. Eustace is an elegant artist … he seems without effort to catch the colour and spirit of Australian scenery'.*

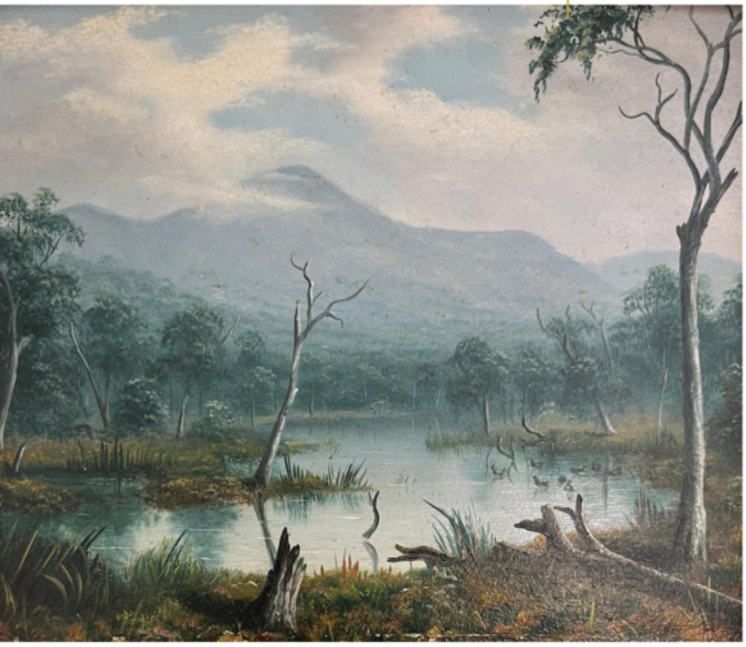


From the 2023 Mid-Year Exhibition at Moorabool Antique Galleries in Victoria, a gumleaf painting of a bush scene by Alfred Eustace.

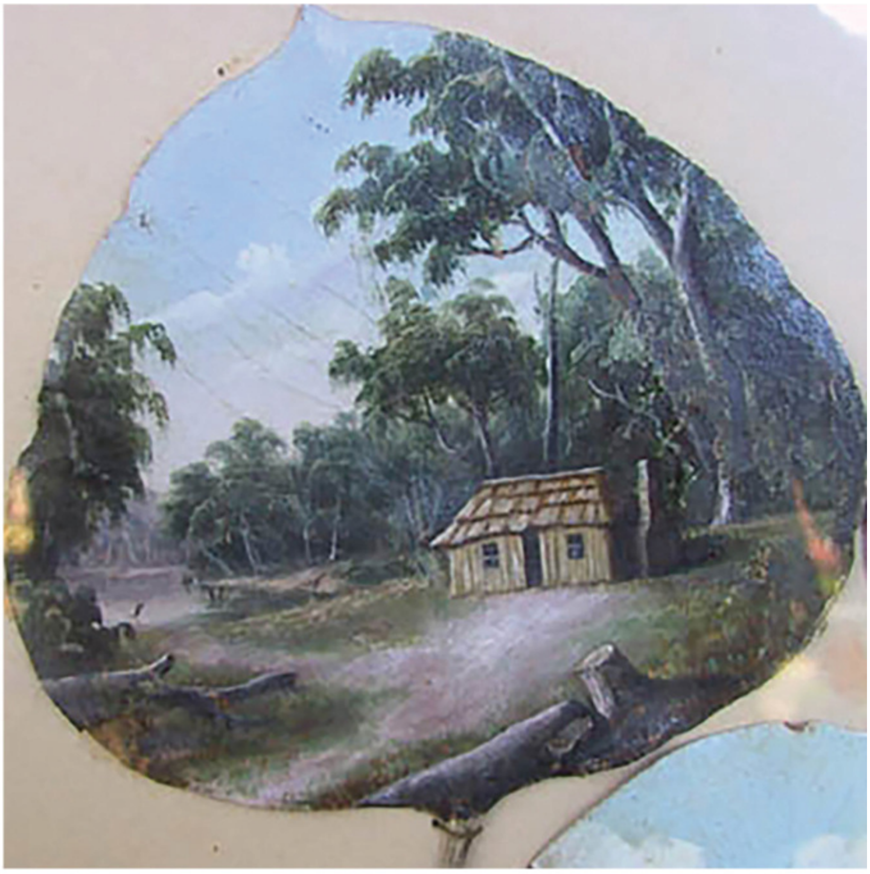
IN 1893 QUEEN VICTORIA, THROUGH THE SECRETARY OF STATE FOR THE COLONIES, THANKED EUSTACE FOR THE 'INTERESTING PAINTINGS WITH WHICH HER MAJESTY HAS BEEN MUCH PLEASED'.

Six of his oil on gumleaf landscapes of the Albury district were sent to the 1886 London Colonial and Indian Exhibition, and Eustace held an art union at Ballarat in 1884 to exhibit nine of his paintings. In 1893 he held a solo exhibition of gumleaf paintings at Stevens' Gallery in Elizabeth Street, Melbourne. By 1896 Eustace was receiving orders for gumleaf paintings from many capitals of Europe, and examples of his work were formally acknowledged by the Emperor Frederick of Germany and the Tsar of Russia as well as by the Governors of NSW and Victoria and Queen Victoria herself.

When a pair of gumleaf paintings by Alfred Eustace came into the collection of the Murray Art Museum Albury in 2009 their condition was reasonably poor. They were sent off for conservation, including the removal of the aged varnish (paintings of the mid-1850s to 1890s were usually varnished and it tends to yellow and gather over time) and now, at 150 years old, they have been restored to their original splendour. Gallery Conservator Emily Mulvihill visited the area from which Eustace gathered the leaves for painting: red box and white box trees in the Chiltern area of Victoria. She discovered that whilst most descriptions of the Eustace gumleaf paintings list them as 'red or white box leaves,' there's actually a distinctive difference: red box leaves are smaller than white and the roundish leaves often have a heart shape naturally cut into the top of them. White box leaves are larger and have a small point. Both types of leaf have the same surface front and back. Emily says: 'It feels like it would be a lovely surface to paint on. I can imagine him foraging for the gumleaves as he tended his sheep.' A close inspection of the leaves in the MAMA collection shows the undulations of the leaf in their natural form still obvious, as is the vein structure and Eustace's technique of painting: 'He changed his brushstrokes to describe the various elements of the scene,' says Emily.



In September 2023 Theodore Bruce Auctions sold *View to the Mountains,* an oil on panel measuring 12cm x 14cm, for $550.



Detail of one of a suite of five painted gum leaves by Alfred William Eustace. Image courtesy chilternathenaeum.com.au

Besides his talent as a painter and work as a shepherd, Eustace was also a skilled taxidermist; a collection of birds and animals prepared by him can be seen at the Beechworth Museum in Victoria. He was a signwriter and musician; he played the cornet, violin and guitar and wrote music and poetry. He became well-known in the north-eastern Victoria area; John Sadlier, a police officer stationed at Beechworth, said of Eustace that: 'He was of an easy-going dreamy temperament, a student of nature only, despising the works of men.' Eustace regularly contributed letters and verse to The Federal Standard newspaper and in the 1870s he became interested in spiritualism, often being involved in lively debate at lectures and séances. He died in 1907 and is buried in the Chiltern Cemetery.

Remarkably, given their inherently fragile nature, a reasonable number of Alfred Eustace's famed painted gumleaves have survived. 'It became a popular folk art medium that remained in vogue in the colonies up until the 1890s,' says Douglas Stewart from Douglas Stewart Fine Books in Melbourne. 'These exquisite miniature works are highly sought after by collectors of both Australian folk art and Australiana, as the medium comfortably crosses over genres.'

Footnote: The Chiltern Athenaeum was formed in 1970 by enthusiastic members of the public who operate the museum on a volunteer basis. The First World War Honour Roll forms the central point of an ongoing collection of photographs, profiles, medals, certificates and other memorabilia relating to Chiltern and district people who served in both World Wars. Group Tours of the township are conducted by Chiltern Athenaeum volunteers, which include 2 National Trust properties, Chiltern Athenaeum Museum, the largest grapevine in the southern hemisphere and Star Theatre Complex. Contact the Chiltern Athenaeum on 03 5726 1280 or email info@chilternathenaeum.com.au for further information.

Further information: https://www.facebook.com/watch/?v=180516676784051 (Murray Art Museum Albury)

The Drill Collector

IT'S FAIR TO SAY THAT BERTO PANDOLFO KNOWS MORE THAN MOST ABOUT CORDED PORTABLE POWER DRILLS. HE COLLECTS THEM, STUDIES THEM AS INDUSTRIAL PRODUCTS AND SOCIOLOGICAL ARTEFACTS, AND WRITES ABOUT ALL THESE ASPECTS. AND, SAYS **ROB DITESSA**, HE'S ADEPT AT USING THEM.

As a youngster Berto was keen to get some hands-on experience with the Black & Decker CP2 corded power drill that his grandfather and uncle invested in to improve efficiency in their carpentry workshop and out on jobs. As a sentimental reminder of those days he keeps a photograph his grandfather took of him as a toddler, holding two nails.

That drill was the foundation of his collection, the fount of his fascination with drills and also with industrial design and manufacturing. Berto has worked as an industrial designer and run his own design consultancy, and today he is an Associate Professor in the School of Design at the University of Technology Sydney. But to give him his full due, his UTS profile notes that 'his research focuses on the application of both emerging and traditional methods to develop new approaches to complex form making', 'teaches in both undergraduate and postgraduate courses with a focus on the history of industrial design, technical and visual communication for industrial designers, object making and prototyping and commercialisation of design', and 'his designs are cited in both local and international design journals and his work is exhibited in design events both locally and internationally'.

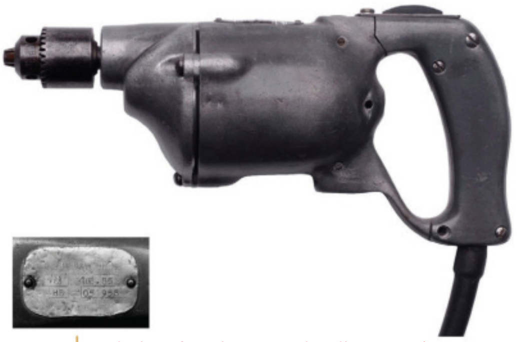
Berto had asked to be given that drill from his grandfather's workshop because he was stunned one day to read on its label that it was made in Australia. It was commonly known that Breville, Sunbeam and Kambrook locally manufactured their home appliances, "but power tools – that came as a complete surprise. Multiple brands manufactured power tools in Australia: Sher, KBC and even WOLF had a manufacturing plant in Sydney."

It was in 2009 that Berto realised he was a collector, deciding to start with the idea that he would collect only Australian-made products. "I began with drills, jigsaws, sanders and circular saws. It was a great feature of the humble drill that you could purchase a variety of accessories, a sander attachment, or saw, or jigsaw, or even a spray-painting attachment. Collecting all types of power tools quickly became an issue in terms of storage, so I rationalised to collecting only drills."

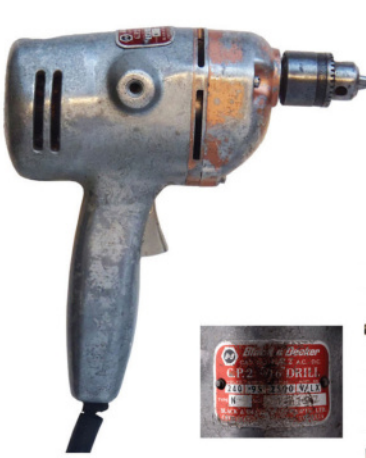
As his interest developed in understanding the significance of the drill as an object for telling the history of industrial design and the story of social trends, the criteria for Berto's collecting narrowed. It may appear at first not a huge collection in terms of numbers - accounting for over thirty drills - but it's both significant and comprehensive, ranging from a 1948 KBC to the last locally made ones in the 1980s.

By comparison, according to Berto and his fellow UTS lecturer, Tom Lee, "The Museum of Applied Arts and Sciences in Sydney holds at least two vintage portable electric drills: one is a Desoutter, made in England, and another drill of unknown origin. Museums Victoria has one example of a Black & Decker electric drill from the 1960s in its digital archive."

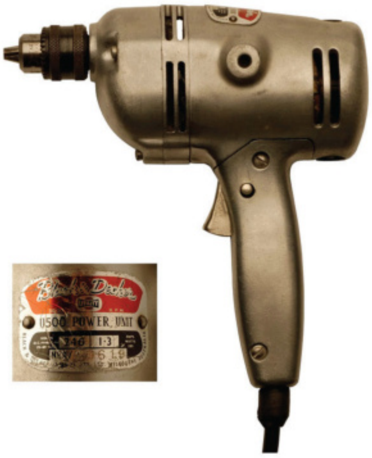
The number of objects in Berto's collection has remained fairly constant. "I'm contacted regularly by people who wish to donate their drills, or let me know of ones that are for sale, but many are models I already have. As



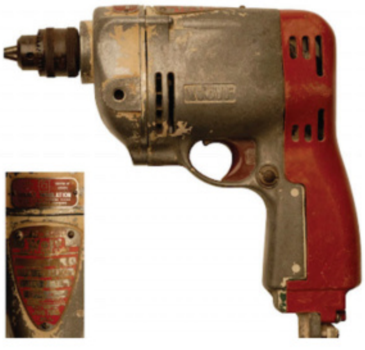
A Black and Decker Special Drill, not made in Australia (made in England), but a beautiful example of early electric drill design. "This one has no provision for an auxiliary handle, so holding it after long use may have become problematic," notes Berto, "both because of the weight of the object and the heat created that would have transferred directly to where your hand would be placed. Notice also the switch is not a trigger but a slide on the top of the handle." Image Dieu Tan.



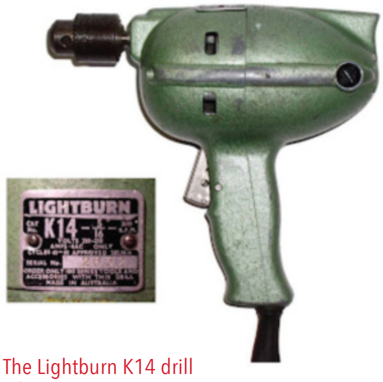
The CP2 manufactured by Black & Decker in Croydon, Victoria. "I have evidence of this model being on the market from 1963 to 1966, however I suspect it was available earlier and for much longer," says Berto. "This particular example belonged to my grandfather, who was a cabinet-maker in Cooma, NSW. It was after inspecting this drill and discovering it was made in Australia that I was inspired to look into products manufactured in Australia and hence this study on power tools." Image Dieu Tan.



This is the Black & Decker U-500 drill: the first drill to be completely manufactured in Australia at the Croydon factory in Victoria. Image Dieu Tan.



Wolf is a brand of power tools originating in England. Wolf power tools are recorded as being available in Australia from at least the mid-1950s. Anecdotal evidence suggested that for a short period Wolf set up a manufacturing plant in Sydney NSW. Image Dieu Tan.



The Lightburn K14 drill (aluminium). Image Dieu Tan.

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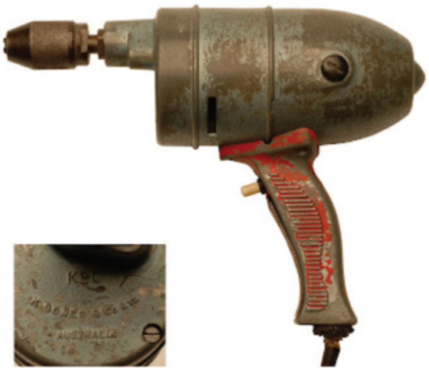


Above: KBC was a manufacturing company that operated out of Woodlands in Adelaide, South Australia. KBC stood for KEVIN BOWES and COMPANY and the firm manufactured a variety of consumer goods including kitchen mixers. Berto suspects KBC was in operation as early as the 1950s. Image Dieu Tan. *Left:* This is a 1963 advertisement for a SHER Powermatic12 volt drill. Not your standard portable power drill, this was specially designed for use in remote locations where mains power was not easily accessible. This drill operates on 12 volts not 230 volts, and you would use the battery from your car or tractor as the power source. Image Dieu Tan.

> "I'll admit that drills are not the first thing that comes to mind when people talk about collecting..."

much as I'd like to take all of them, storage space is the main challenge."

From this number, Berto is particularly attached to the Sher Drill Master from 1952. "This was made in black plastic, probably Bakelite. It was the first plastic drill to be manufactured in Australia. But it was a commercial disaster as consumers were not ready for a plastic drill. Sher then produced the exact same drill in metal die cast, which went on to become a success."

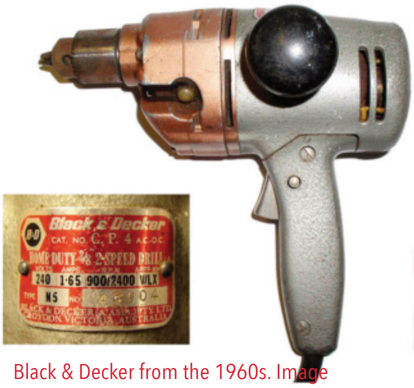
Berto takes the time to explain in detail to *Antiques to Vintage* what he finds attractive, as a designer, in the corded power drills. He begins by pointing out that the old die cast drills were designed and manufactured to last. Black & Decker, for instance, used to test every drill, with the goal being to ensure the drill would remain in working order for the owner's lifetime.

"The aesthetic quality," he continues, "is evident in the materials used, die cast aluminium or alloy. The assembly configurations were straight forward and dominated by two-part housings that were screwed together with visible screws. The use of standard screws allowed for repairs to be conducted, which they were. In many cases, motors were rewound, and brushes, cables and switches were replaced.

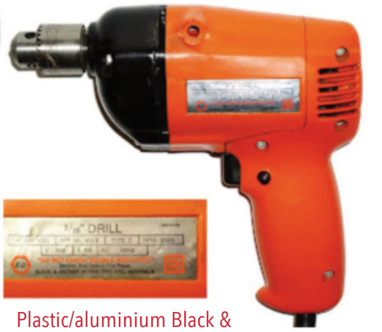
"Function, to a certain point, determined the look of the drill. For example, handle grips were not like they are today with co-moulded plastic that provides enhanced gripping capability. Cold, hard, smooth surface metal die-cast handles were standard. Sometimes a handle was improved by some knurling feature moulded into the side of the handle surface."

In reflecting on the drills' broader meaning, Berto and Tom Lee liken the history of sociological significance of the drills' design to that of the laptop computer, whose shape is tied to the 'macho mystique of the briefcase', and sum up that: "The drills have a lot to teach us about function and form, masculine values and the history of Australian craft." They point out that portable electric drills did not always look like oversized handguns, and that: "Before Alonzo G. Decker and Samuel D. Black intervened in the 1910s, the machines typically required the use of both hands. The two men, founders of the eponymous American company Black & Decker, developed a portable electric drill that incorporated a pistol grip and trigger switch, apparently inspired by Samuel Colt's pistol."

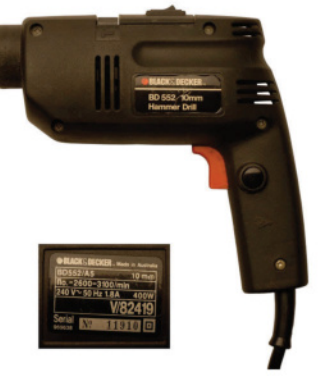
In his academic work *Stories for industrial design: A close reading of a corded portable electric drill* (a paper presented for the 2021 conference of the Design History Society), Berto writes: 'The drill has an iconic position amongst tools. Every tradesman, handyman and tinkerer owns one, and it can be adapted to additional functions such as sanding and paint stirring.' It was, he notes, the first electrified portable power tool and the beginning of the power tool industry. Berto sums up its social significance: "Like the hammer, it is a tool that becomes an extension of the arm and empowers the user with confidence and the belief that work can get done."



Black & Decker from the 1960s. Image Dieu Tan.



Plastic/aluminium Black & Decker drill.



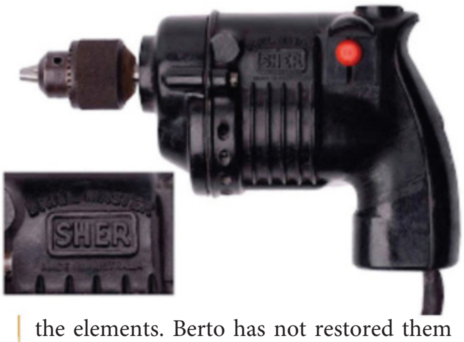
This Black & Decker 10mm hammer drill has the body made entirely from plastic and is probably one of the last drills made in Australia. Image Dieu Tan.

The Drill Collector CONT.

The CP in the model's name CP2 of the Black & Decker drill stands for Consumer Product, Berto notes. Pointing out that this model was lighter and easier to use than the industrial types, he says it shows that the firm was responding to a new and emerging social trend. "Black & Decker were responding to an increasing demand by people to carry out work at home and the emerging DIY market."

The popularity of drills and other hand power tools was buoyed by widespread advertising and the endorsements of celebrities and sporting personalities. The 1960s represented the peak in the cultural status of the portable electric drill. Later, the use of plastic for a faster and cheaper manufacturing lowered their price and prestige. By the end of the 20th century, drills and corded power tools "became a commodity, easily purchased and easily disposed of."

In accumulating the collection, Berto has asked for, bought and been given drills. He acquired a Wolf Safety Master drill on eBay where he saw the label clearly stated that it was 'Made in Australia'. Berto notes Wolf is an English brand that records show was available in Australia from at least the mid-1950s, and there is anecdotal evidence indicating the company had a manufacturing plant in Sydney for a short time. On the other hand, enthusiasts sometimes donate drills. Richard Musgrove donated a Black & Decker GD15 2 speed drill, which was put on the market in 1963. Although it has lost most of the brown-paint finish, this was an appreciated and valued addition to the collection.



Says Berto: "If the Black and Decker CP2 of my grandfather's was the drill that got me started, it was discovering the Sher Drill Master that confirmed to me the importance of this study." A small all-resin drill (he suspects it is Bakelite), the drill has no 'trigger' switch', instead, an ON/OFF switch is located on the side of the body. "It's curious as the resemblance to a pistol is uncanny. The Drill Master was first introduced to the Australian public in 1952 and I'm unsure as to when it was taken off the market. This particular example was purchased on eBay from someone in Western Australia."

The drills are individually wrapped in protective cloths and stored in cabinets to protect them from moisture because the electricals and switches are susceptible to the elements. Berto has not restored them to their original conditions, preferring to see them in their working state, though he has taken the time and effort to clean them by removing layers of oil, dust and sawdust, and to clean up the rusted-up chucks. With the multiple pressures of his study, work and teaching, Berto has found he doesn't really have the time to exhibit the collection, but says he's keen to meet up with anyone who has made-in-Australia portable drills.

"I'll admit that drills are not the first thing that comes to mind when people talk about collecting," he says, "but that's as good a conversation starter as it is a revelation for many people about social trends and the history of design in Australia. And it's not a boring story!"

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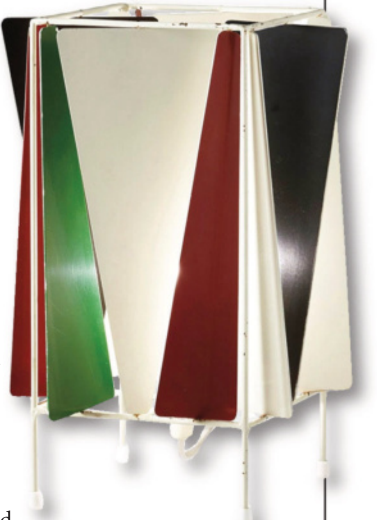
Mid Century Modern

"If it looks right, it is right." INTERIOR DESIGNER DOROTHY DRAPER

A woman of firsts

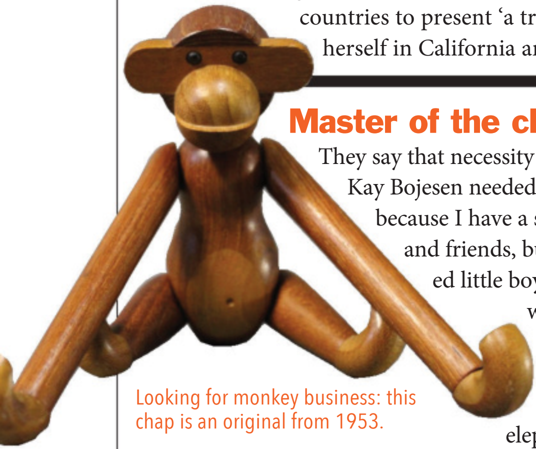
Greta Magnusson Grossman was a woman of firsts. She was the first woman in the workshop when she began a woodworking apprenticeship, the first woman to receive a prize for furniture design from the Swedish Society of Industrial Design and from the 1940s to the 1960s was the only female architect in Los Angeles to own an independent practice. Her unique blend of Swedish modernism with the laid-back West Coast style was a huge hit when she moved to California from Stockholm in 1940 – Greta Garbo, Joan Fontaine, Ingrid Bergman and Gracie Allen were among her clients. The designer of 14 homes in the Los Angeles area – where Grossman lived with her American jazz musician husband Billy – her furniture is sought after today for its unique combination of materials: think richly colourful textiles and native timbers alongside black plastic laminate and wrought iron, in compact, sleek styles that were sophisticated and highly fashionable. The line of lamps that Grossman designed for Barker Brothers in the 1940s were also groundbreaking: they were among the first lamp designs to have bullet-shaped directional shades and flexible arms, and in 1950 the New York Museum of Modern Art awarded Grossman's *Cobra* lamp the Good Design award. Articles about her work were published in British, French, Italian, Dutch, German, Polish and Swedish magazines and newspapers during her career; in 1952 the United States Department of State distributed a feature about Grossman in 75 different countries to present 'a true picture… of the American way of life'. She retired in the late 1960s to a house she built for herself in California and spent the next thirty or so years painting landscapes, until her death in 1999.

> "Greta told the American press that all she needed for life in southern California was 'a car and some shorts'.



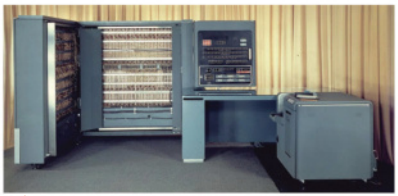
This table lamp by Greta Magnusson Grossman is in painted aluminium and metal. 31cm high, it sold for $50,000 at Phillips London in 2014. An exhibition held in Stockholm in 2022 has brought Grossman's work back into the spotlight.

Master of the cheeky monkey



Looking for monkey business: this chap is an original from 1953.

They say that necessity is the mother of invention, and Danish designer Kay Bojesen needed a robust toy for his toddler son Otto. "It is simply because I have a son who is given all the toys imaginable by family and friends, but the sad fact is that he is a strong and heavy-handed little boy, and the toys quickly break in his fingers," he said, when explaining his pieces for a design competition. Using solid wood and rounded shapes, Bojesen created a range of wooden animal toys including a horse, a sausage dog, zebra, rabbit, puffin and elephant, but it was his monkey, designed in 1951, that became the star turn. Comprised of 31 individual parts and made from teak and African limba, the Bojesen monkeys look ready for mischief at the drop of a hat. They were never intended to be lifelike copies of real animals, or to be too sophisticated or detailed; in fact the monkey was initially conceived as a coat rack, with long arms that would bring the coat hook down to a child's height and short legs that made room for a hat and scarf. The popularity of the wooden animal range wrote Bojesen into the history books as a one of the great pioneers of Danish art manufacture, alongside Georg Jensen with whom Bojesen trained as silversmith. Today the simple and sturdy original Bojesen animals from the 1950s can sell for anything from $300 to around $1200 or more and many of the designs are still in production.



Before the laptop… there was the IBM computer.

Beautiful artifacts?

In December 1958, the New York Museum of Modern Art opened an exhibition of 20th Century Design from the Museum Collection. Alongside more than 500 pieces of furniture and 'Useful Objects' such as vases, bowls, plastic boxes and silverware were tubes for x-ray and TV equipment, printed circuits used in electronic computers, two relay panels and a control panel for an IBM computer, presented as a record of 'the most beautiful artifacts of the 20th century'.

From bowling alley to pottery studio

It's not every day that the titled owners of a stately home decide to bring in a bit more cash by setting up a pottery, but that's exactly what happened at Holkham Hall in Norfolk, UK. In 1951 Elizabeth Leicester – wife of the 5th Earl – decided to set up her own stately studio and the Earl of Leicester paid for the conversion of the property's 19th century laundry and adjacent bowling alley into a pottery studio. Lady Elizabeth was a bit of a go-getter, expanding the pottery and opening up markets overseas; her daughter Lady Anne became its saleswoman, travelling extensively in the United States to open up the market. Locals were employed, including chief thrower Cyril Ruffles who could often be seen through the window, working vases and jugs at his potter's wheel while an audience looked on. Chief designer Wilton Elston produced a range of Elizabeth mugs and teasets that sold more than one million units. At its peak, the Holkham pottery was the biggest light industry in north Norfolk with nearly one hundred employees.

FROM ‘DEFORMED POTATO’ TO DESIGN ICON:
EERO AARNIO’S BALL CHAIR WAS NO INSTANT SUCCESS

The most exciting chair in the world

Finnish designer Eero Aarnio was fascinated by fibreglass. Familiar with its use in the boating world, he believed that with its strength, malleability, glossily smooth finish and ability to hold vivid hues, it could be the perfect medium for making furniture – quite a radical thought, even for the early 1960s.

The best form for malleable plastic is curving. Taking this into account, Aarnio decided to design a chair that would be large enough to seat his whole family – his wife Pirkko and their two daughters – telling his wife, ‘I will make a chair that when it is put in a shop window, no one will just walk past it.’

There were some problems. The first was that Aarnio didn’t actually have a workshop in which he could make such a chair. But 90 minutes from his home there was a craft room in the elementary school where his father-in-law taught, so in 1962 he established a routine of driving to the craft room and back each weeknight, and staying with his in-laws on the weekends. He enlisted the help of his brother-in-law and together they set about applying layers of wet paper by hand to a plywood mould to create the shell. The exterior surface was laminated with fibreglass, but when the chair first emerged from the mould it wasn’t exactly the show-stopper he’d had in mind: ‘It looked like a deformed potato,’ said the designer.

Aarnio decided the problem was that more layers of fibreglass were needed to reinforce the form. This would make the chair stronger but it also increased the weight and cost, so he came up with another solution: adding a metal ring to the ball’s aperture to stabilise the structure.

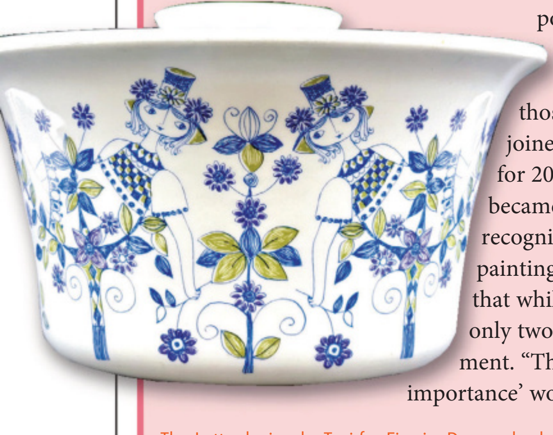
> “I will make a chair that when it is put in a shop window, no one will just walk past it.’ EERO AARNIO

With a perfectly formed fibreglass shell, the next step was upholstery. Aarnio had the interior of the chair outfitted with plump cushioning and by mid-January 1963 he had his prototype: a brilliantly white Ball Chair with black upholstery. The next problem was that nobody wanted it.

While he’d been working on the prototype, Aarnio had shown drawings to a representative of a Finnish furniture company in Helsinki. They had expressed interest, but when the company directors saw the prototype they refused it, saying it was just too difficult to market. At the time, Coca-Cola was running their campaign ‘Things go better with Coke’ so Aarnio came up with another idea. He painted the shell a bright, glossy red and stuck a Coca-Cola logo on its back. He emptied the main bedroom of his house and installed a huge white board, putting the Ball Chair front and centre and then asked Pirkko to pose in the chair dressed head to toe in black whilst

The importance of Turi Gramstadt Oliver

When ceramist Ragnar Grimsrud became co-owner and general manager of the Norwegian pottery Figgjo in 1946 his design philosophy was, ‘One must offer something for everyone’. By 1949 the pottery was exporting art pottery as well as domestic wares; today it’s the only porcelain manufacturer in the Nordic region, producing plain high quality porcelain for the food service industry. But in the 1960s and ’70s Figgjo was known for its whimsical and bright designs, especially those created by Turi Gramstadt Oliver. She joined Figgjo in 1960 and stayed with the firm for 20 years, producing various services that became known as ‘Turi design’, immediately recognisable with their colourful figures in a naïve painting style. In a 2023 interview, Turi explained that while she was working at the pottery there were only two women in the decorative design department. “Those who were considered to have ‘great importance’ would review the proposals,” she said. “The salesmen and the director decided what people should buy for the kitchen, even though it was women who bought the dinnerware.”



The Lotte design by Turi for Figgjo. Deemed saleable by the people of ‘great importance’ in the 1960s, it’s very popular with collectors today. This covered casserole is $175 from That Retro Piece in Sydney.

EERO AARNIO IS ONE OF FINLAND'S MOST COPIED DESIGNERS... IN CHINA, ONE COMPANY CAN PRODUCE AS MANY BALL CHAIRS IN ONE DAY AS EERO AARNIO ORIGINALS PRODUCES IN FINLAND IN ONE YEAR.

The Ball chair produced by Asko originally came in orange, white, black, yellow and red and could be specially ordered with built-in telephones and stereo speakers. Image source: Eero Aarnio's archive and the Design Museum, Helsinki.

sipping with a straw from a Coke bottle. He took photos that he sent to a Coca-Cola Finland representative, who in turn passed them on to company headquarters… but when Aarnio finally heard back from Coca-Cola it was only to demand that he stop using their logo and to tell him they had 'other plans' for marketing.

The designer refused to give up and in 1965 he pitched the chair to Asko, one of Scandinavia's largest manufacturers. Finally something went right for Aarnio and his chair: Asko was keen to move into cutting edge design and the furniture division was wildly enthusiastic for the Ball Chair. In less than a year, the firm had produced six of the chairs in brilliant Pop colours and placed them on display in its booth at the 1966 Cologne Furniture Fair under the banner, 'Great things are coming from Asko.' The first visitors to see the display was a pair of Italians, who immediately placed an order for six. By the time the fair ended a week later, Asko had taken orders from 30 different countries. The Finnish newspaper Helsingin Sanomat stated on November 25, 1966: 'The most exciting chair in the world is on show at the Cologne International Furniture Fair. This egg-shaped chair hides its user almost completely from view and it is also sound-proofed.' *The New York Times* also wrote about Aarnio's Ball Chair, followed by other international media and within a few years the chair had achieved the status of an international celebrity; decades later it can be found in the collections of design museums around the world. It launched Aarnio's freelance career; when he introduced the Cognac Chair in 1967 (initially developed as 'Sirius'), he drew international attention to the new piece as the designer of the 'world-famous Ball Chair.' In 2019, the Giant Ball Chair made its debut at the Stockholm Furniture Fair. More than fifty years since his design was first launched, Eero Aarnio was there to sit in it.

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Press play

THE FIRST MASS-PRODUCED LP WAS LAUNCHED IN 1958 AND WITH IT CAME THE RECORD PLAYER, WHICH COULD BE FOUND IN PRACTICALLY EVERY HOME. **THEN CAME THE INTERNET AND THE DEATH OF ANALOG SOUND. EXCEPT IT WASN'T.**

At the beginning of the 21st century, hardly anyone could imagine vinyl coming back. Old LPs were dumped in boxes at the op shop, record players were taken to the tip and everyone was streaming digital music. At least, that's what we were told, but it wasn't actually true. According to the Recording Industry Association of America, vinyl sales have been increasing for seventeen consecutive years and account for the vast majority of physical format revenues. Obviously, if you have vinyl, you need something to play it on. And if you have old vinyl, chances are you want to play it on the equipment that was first developed for the sound: the record player.

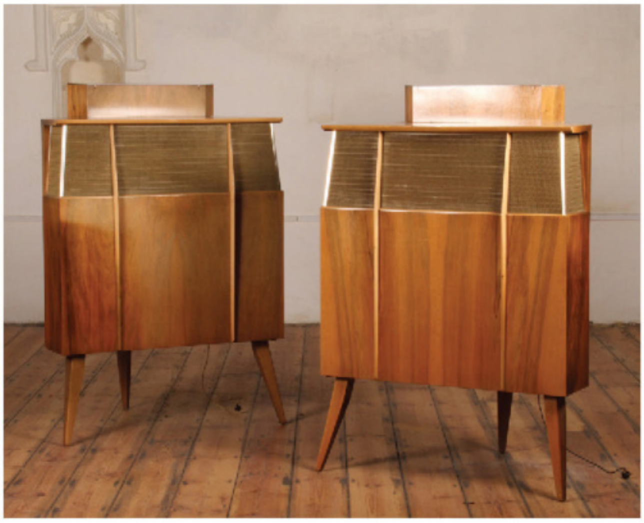
The record player owes its existence to a deaf inventor. Okay, not totally deaf, but it was the loss of most of his hearing in childhood that led to Thomas Edison's fascination with sound. He built his first phonograph in 1877 and began selling it the following year. After Alexander Graham Bell won the Volta Prize for his outstanding contributions in electrical science in 1880, he decided to study Edison's phonograph with a view to improving it. The result was the graphophone, which provided better sound quality and allowed for longer recordings.

BEFORE WARTIME SHORTAGES LED TO THE USE OF VINYL, GRAMOPHONE DISCS WERE PRESSED IN SHELLAC THAT COMPRISED 65% SLATE POWDER, 27% SHELLAC AND 8% FILLER. IT WAS THE SLATE POWDER THAT CAUSED THE RECORD STYLUS, AND NOT THE RECORD GROOVE, TO WEAR AWAY. THE SHELLAC MIXTURE WAS FED THROUGH HOT ROLLERS TO MAKE IT PLIABLE FOR PRESSING; EACH STAMP COULD PRESS AROUND 1000 RECORDS BEFORE WEARING OUT. SHELLAC RECORDS ARE QUITE BRITTLE AND CAN EASILY SHATTER IF DROPPED.

Then, in 1887, inventor Emile Berliner – who was employed by Bell – patented his invention of the gramophone, which used flat phonograph discs, or records, rather than cylinders, with the needle moving laterally across the discs as opposed to vertically. The Gramophone Company was registered in February 1889, and His Master's Voice (HMV) became the company's major recording label.

When Hungarian émigré Peter Carl Goldmark developed a record made from vinyl instead of shellac in 1933, he changed the face of music listening. By making modifications to the phonograph's stylus and tone arm and changing the rotation speed to 331/3 revolutions per minute, he set a new music industry standard and introduced the long-playing vinyl record. Meanwhile, engineer Alan Dower Blimelein was working on improving mono-recorded sound and in 1931 he came up with stereophonic technology. By the time the first mass-produced LP was released in 1958, great strides had been made in the development of the record player and it was entering its Golden Age: manufacturers started moving away from the home entertainment-style systems to more streamlined styles, often supplied as individual components so the consumer could put together their own sound system.

One of the earliest record players was the Garrard 301, introduced in 1954 by the British manufacturer and known for its robust construc-



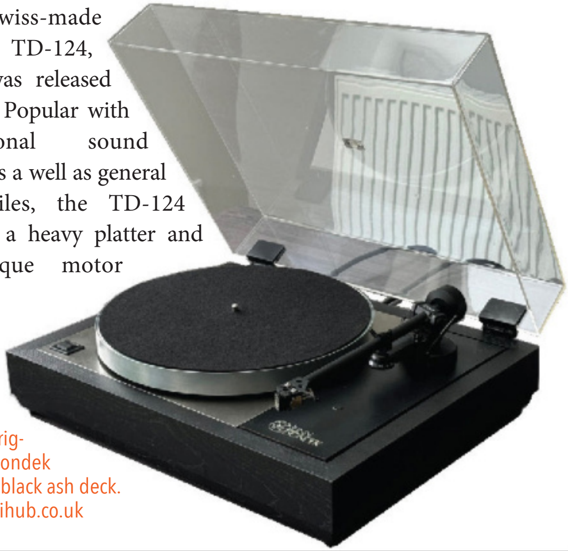
It's not just vintage record players that are collectable today. In February this year, UK firm Mander Auctions sold this pair of Lowther walnut TP1 type A corner speaker units for $4200 (estimate $200).

> "Did you know... The best vintage record players were made of aluminium or steel because aluminium provides more balance and keeps vibrations to a minimum.

tion. A high-end turntable with a heavy-duty design, it was fitted with a direct-drive motor and vinyl enthusiasts will pay anywhere from $1500 to $5000+ for an example in good condition. The 301 was so successful that it wasn't updated until 1965 when the Garrard 401 was introduced. With improved overall stability and motor design on the 301, the 401 generally sells for a similar price.

Music listeners looking for something a little more elegant could choose instead the Swiss-made Thorens TD-124, which was released in 1957. Popular with professional sound engineers a well as general audiophiles, the TD-124 featured a heavy platter and high-torque motor that delivered precise speed control and excellent sound quality. Collectors will pay between $1500 and $5000 for the TD-124, depending on the model and condition.

Coming in at a far cheaper price is the Dual 129, which was released in the late 1960s. Its automatic and semi-automatic features (it was one of the first turntables able to handle multiple record formats) made it user-friendly as well as providing impressive sound quality, and while it's recognised for its engineering, examples can still



A fully restored original Linn Sondek LP12 with black ash deck. Image: hifihub.co.uk

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be picked up for $300 for the more common players.

The 1970s were the real heyday for the record player and examples from that decade are generally the most collectable today. In the November 2024 Newsbreak blog, *8 of the Most Valuable Vintage Record Players,* five are from the 1970s, including the Technics SL-1200 series which was originally designed for DJs. Described as tough, fuss-free and with solid sound quality, vintage models sell for $500 to $1500 or more, depending on the model and condition.

The Rega Planar 3, which sells in the same price range, was released in 1976 as an alternative to the high-end turntables on the market at the same time. It was more affordable but at the same time had an exceptional sound quality and was well-known within HiFi circles. Its minimalist design makes it particularly popular today.

Another turntable pitched to the 'affordable' market was the Pioneer PL-12D from the mid-1970s. It may have had a lower price point but it still offered a clean design, solid construction and high quality sound, and is quite affordable today: vintage models can be found for anywhere between $200 and $800.

The Sony PS-X800 was the top of the line when it was released in the late 1970s. Collectors love it for its precision, smooth playback and automatic operation system, which was hugely innovative at the time. Vintage models sell for anywhere between $1000 and $3000 depending on condition.

But the real stand-out has to be the Linn Sondek LP12, which according to the Newsbreak blog is 'widely regarded as one of the finest high-end turntables ever made.' Released in 1972 by the Scottish company Linn Products, the LP12 was designed to offer audiophile-level sound quality. 'Its modular design, which allows for upgrades and customisation, made it a long-lasting favourite and over the years it has gained a reputation for its precision engineering and musicality,' says the blog, which suggests a value of $1000 to $5000 for the vintage turntable.

Reference:
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Oooh la la! Aussie Donald Simpson goes French for jewellery

In 2021, Trevor Green was gifted his first brooch by a friend. Two years later and his collection of 1200 pieces was on display in Bundaberg. "When I had my 60th birthday party, I asked my guests to bring a brooch instead of a gift to pin on me as they arrived, and I ended up with 200. Since then I've added more, sourcing them from op shops or given to me by friends," he told *Bundaberg Now*. One of his favourites is a piece created by Donald Simpson, who was a well-known costume jewellery designer in Australia from the 1940s to the 1970s. Working under three different trademarks: 'Originals from Simpson Jewellery Pty Ltd STG', 'Another Original from Simpson' and 'Jewel Crest', Simpson is known for his use of high-quality materials such as silver, gold and rhodium as well as Austrian crystals, cultured pearls and Aurora Borealis rhinestones.

Created in an Art Deco style with classic floral motifs, his necklaces, brooches and earrings were sold in original silk-lined boxes. An advertisement in *The Sun-Herald* from September 1964 boasted: 'Oooh, la…la! Simpson captures the enchanting, carefree mood of springtime in Paris in his new collection of French-inspired jewellery… Do come along Madame, Mademoiselle, Monsieur. You'll be thrilled by the new delicate pastels Simpson has created – 28 spring-inspired colours…' A gladioli spray in delicate blue crystal would have set you back £5.5.0, whilst the 'magnificent' Eiffel Tower set of earrings, necklet, brooch and bracelet came in at £36.34.0. Donald Simpson costume jewellery is still very collectable today, from the flower sprays such as the example pictured *at left* to the Deco-inspired styles.

IF YOU'VE EVER WATCHED ANY OF THE GLAMOROUS U.S. TV SHOWS OF THE 1980s – THINK DALLAS OR DYNASTY – **YOU'VE PROBABLY SEEN A SCIOLARI CHANDELIER.**

An accidental designer

Sciolari didn't plan to be a lighting designer. He began training as a film director after he graduated from the Faculty of Architecture, but the sudden death of his father saw him propelled instead into the family business.

Born in 1927, Angelo Gaetano Sciolari was just 22 in 1949 when he took over Sciolari Lighting, which had been established in Rome since 1892. He wasted no time in guiding the company in a new direction and in 1954, the firm entered – and won – an international lighting and design competition. The sculptural forms and geometric details of his lighting designs were perfect for the mid-century modern style but always with the aim of dazzling: blown opal glass spheres, polished chrome tubes and brass square bulb holders formed combinations that were critical to the development of eye-catching lighting. His Molecular Chandelier (1955) produced by lighting manufacturer Stilnovo (founded in Milan in 1946 and for whom Sciolari was also in-house designer) showcases his love of blending modernist geometry with Deco-style materials. His early 1950s creations of Sputnik pendants were inspired by atomic themes, capturing the imagination of a world on the brink of space exploration.

Sciolari's designs were both refined and futuristic. He used materials such as crystal and ice glass for ultimate sparkle, contrasting satin finishes and highly polished metal with clean, sculptural lines. He was one of the first lighting designers to take the unconventional approach of combining brass and chrome but it was Sciolari's commitment to merging traditional craftsmanship with modern aesthetics that resulted in functional lighting fixtures that were also artistic statements.

By the early 1970s Sciolari's designs were being imported into the United States by Lightolier & Progress Lighting, making it the first Italian manufacturer of lighting to be sold in the US. His futuristic style was used to great effect on the set of the sci-fi TV series Space: 1999, while the glitz of his chandeliers saw them used on the set of the TV show Dallas. Americans keen to add some Sciolari glamour to their

A swinging success

How's this for a terrific (possibly untrue) anecdote: When Finnish architect and designer Yrjö Kukkapuro fell asleep in the snow, he awoke to find it perfectly moulded around him – and was inspired to design the Karuselli (Carousel) lounge chair. Made in fibreglass and launched in 1965 after Kukkapuro had spent more than a year modelling it, the Karuselli was declared by Sir Terence Conran to be his favourite chair of all time. But it nearly didn't make it to the market; when Kukkapuro took the prototype to a Helsinki furniture store the owner thought it was awful but before he could reject it out of hand, a customer walked into the store, sat on it and said, "I'll take one of these." The secret to its success might well be its unique combination of bracket and base that allows the chair to both swivel and swing gently back and forth.

Launched at the Cologne Furniture Fair in 1965 (the same time as Eero Aarnio's Ball Chair), the Karuselli chair became a design favourite.

A Modernist eight arm chrome and brass geometric chandelier by Sciolari, c.1970. It's offered for sale by High Style Deco New York for US$4475.

own living rooms could find it in Lightolier catalogues; the result was massive sales and a successful expansion of the family business.

During his career Gaetano Sciolari created lights for Stilnovo and Stilkronen (Italy), Lightolier and Progress Lighting (USA), S.A. Boulanger (Belgium), Helestra and Leola (West Germany), Lyfa (Denmark) as well as for the Sciolari company in Rome and Milan. In 1958 he was also the founder and first president of the trade association of Italian manufacturers of lighting fixtures, the AIDI. The Associazione Italiana di Illuminazione still exists today.

Mythical Diana

In the 1960s and '70s, the Australian pottery industry was dominated by one manufacturer: Diana Pottery. It was a success that Ken Day and Eric Lowe, who set up a small pottery business in Marrickville, Sydney in 1939, could never have imagined.

Melbourne-born Lowe moved to Sydney in 1932 and established a business importing cut glass and crockery from Czechoslovakia and Germany. He also registered the company Eric C Lowe Pty Ltd, 'Manufacturers of Utility and Fancy Earthenware' – renamed Diana Pottery Pty Ltd in 1941. But only a few months after starting up their business Day joined the Australian army, where he served for three years, and Lowe found himself saddled with products from Germany that nobody wanted to buy.

In 1941 Lowe began manufacturing art pottery, a short-lived exercise that ended when the wartime restrictions were imposed in May 1942. Day returned to the pottery the same year, settling back into his role of making clay slip, setting kilns firing and glazing for the pottery's defence contracts with the government, which included the production of creamware mugs, jugs and teapots. He also took evening classes at East Sydney Technical College, emerging as a modeller, mould maker and designer of the company's new products that were introduced at the end of World War II when the pottery diversified and became commercialised in its output. Over 200 different shapes and

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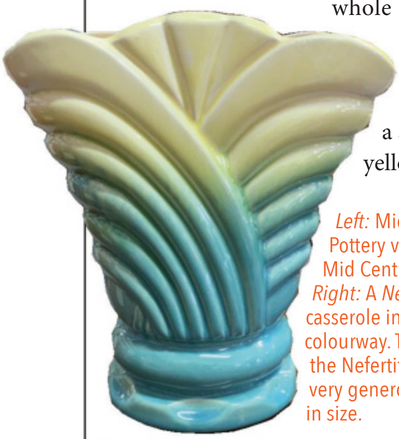
sizes of pottery were produced, including a variety of slip cast vases in diverse colours, shapes and sizes, as well as animal figures, bookends, tableware, utility and kitchenware. By the early 1950s the Diana Pottery had more than 70 employees and the pottery was experimenting with 'Australian' colours, often hand colouring the wares with the greens and browns of the eucalypt bush. The wares previously made in 1950s pastel colours were reintroduced using the new colourway, which was enthusiastically received by an Australian public keen to shove aside an obsession with all things English and embrace a more nationalistic approach. The pottery also embraced the 1950s trend for spots; from 1952 to 1957 a whole range of domestic ware was glazed using a single strong yellow, blue or pink background with large white spots.

One of the most recognisable lines from Diana Pottery are the musical mugs and jugs, although they were only produced for a short time from 1951-52. In 1951 the Crown Devon factory in the UK, which at the time was the prime manufacturer of musical jugs, suffered a catastrophic fire. The Diana Pottery seized the opportunity to fill the gap and began importing the clockwork movements that played music when the jugs were lifted up – including *Waltzing Matilda* - from Switzerland. However, not only were the movements expensive but the jugs and mugs were also hand painted, making the end result quite pricey and as a result, many jugs and mugs that had been made with the intention of fitting them with musical movements were sold off at reduced prices, without a movement being fitted. By 1954 the Crown Devon Pottery had resumed full production and reclaimed the market.

A Diana Pottery wall vase in the 'Australian' colours. Image Cache Antiques, Sydney.

> " Throughout the 1950s Diana Pottery was the largest and most prolific pottery in New South Wales, producing hundreds of different products.



Left: Mid-century Diana Pottery vase, $30 from Mid Centurion Antiques. *Right:* A Nefertiti casserole in the mustard colourway. The dishes from the Nefertiti range were very generous in size.

When the 1960s rolled around Diana Pottery increased its range of products to include hand painted oven and kitchenware, alongside a variety of slip cast vases that were glazed in bright colours or sprayed with a cream glaze, creating a speckled texture. This range was marketed under the name 'Hollywood'. At the same time the 'Imperial' range of small slip-cast vases featuring hand decorated gilding was produced, specifically for sale at a gift shop in the Imperial Arcade in Sydney.

It was a time of prolific output for the pottery. The range of bright 'gumnut' pots with green and brown glazes were spot on for the 1970s, alongside decorative earthenware table vases, wall pocket vases, decanters and figurines often glazed in pearly pastel blues, pinks and yellows. The pottery also introduced a popular range of stoneware tableware called *Nefertiti*, which comprised casserole dishes, serving platters and ramekins. In both organic and modernist forms, *Nefertiti* came in contrasting mustard and brown, and white.

Ref: https://learnantiques.com.au/diana-pottery-more-than-just-a-name/
https://c20ceramics.net/2017/04/25/diana-australia-nefertiti/

The weighty glass of Josef Hospodka

Founded in 1414 in the town of Chřibská - originally part of Bohemia, and later part of Czechoslovakia - the Chřibská glassworks (full name Sklarna Chřibská) company was one of the oldest glass manufacturing companies in Europe until its closure in the late 2000s, but it's the mid-century designs of Josef Hospodka (b.1923-d.1989) that we're interested in. With a background in decorative arts and glass cutting, Hospodka became headmaster at the Chribskà glassworks training school in 1951 and from 1958 to 1970 was head designer at Borske Sklo and Chřibská. Inspired by Murano glass, he used the hot-furnace talents of the glassmakers at Chribská to produce brightly coloured organic forms that became so popular they remained in production until the factory closed in 2007. We say 'became' popular because in the late 1950s and early 1960s Hospodka's amorphous shapes and colourful combinations were not in sync with the clean lines and forms of prevailing mid-century modern. But the design world caught up with him and his heavy glass pieces that routinely weighed between two and four kilos, and Hospodka was still creating glass up until his death in 1989.

A gorgeous centrepiece by Josef Hospodka c.1950s/'60s, from That Retro Piece in Sydney.

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Left: Bendigo Waverley ware jug $55, Duck dish $18, Wedgwood coffee pot $95. *Right:* Kalmar Pottery fish vase $125 and Wembley Ware straw hat wall vase $85.

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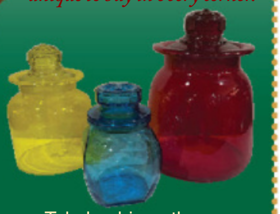

Above: Takahashi apothecary jars $65 and $95, Belgium lidded jar (blue) $40. *Left:* Huon pine serpentine fronted eight drawer chest with carved pillars, original glass knobs and stunning bird's eye drawer fronts, $3500.

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Vintage Fashion

"We need better things, not more."
FASHION DESIGNER DAPHNE GUINNESS (ALSO A SOCIALITE, ACTRESS, FILM PRODUCER AND MUSICIAN)

She only regrets the things she didn't buy...

"My collection is my self-portrait. Not the having, but the being. It's a lonely full-time job." These are the words of Italian fashion collector Cecilia Matteucci Lavarini, whose collection now numbers more than 3000 pieces that she hopes ultimately to display in a museum. Her family owned the Fratelli Lavarini department stores in Montecatini Terme, and it was in the clothing department that her passion for clothes and fashion began. Cecilia began a habit of 'putting aside' things from her own wardrobe before she started buying at auctions in the late 1980s, particularly French haute couture but also unorthodox pieces that include 19th century Ottoman robes and a coat made from monkey fur. The heiress has made it her life's work to study and research fashion – she says she knows more about it than *Vogue* editor Anna Wintour – and as a result her apartment in Bologna in Italy features a bathtub filled with vintage Chanel necklaces surrounded by Prada handbags and high-end couture hanging out in the hallway with no room left in the closets. And yet, she's not finished. "Sometimes I forget what I have or where I've put things, but I only regret the things I didn't buy," she told the *New York Times*. There surely can't be many of those.

Cecilia Lavarini Matteucci in Bvlgari Heritage Collection dress vintage Chanel @luca_caro, June 2019. Image by @quadrichiara & @kein. Make up by Giovanni Pirri @giovannipirri-

Riding into the spotlight

According to British *Vogue*, authentic vintage Western gear will be riding into the picture in 2025. "Towards the second half of 2024 we saw the rise of Western style, and I believe that is definitely here to stay… requests for leather, suede and fringe pieces continue to come in," Opulent Addict founder Anita Todova told the magazine in December 2024.

Get your best bootscootin' on with a 1950s gaberdine fringe Western shirt by Ranch Maid, $954 on eBay.

The Rational Dress Society

There could be some argument today that the Rational Dress Society still has work to do, if some of the outfits making the rounds on the red carpet are any indication. But back in 1881 when the Society was formed, it was with noble intentions: any fashion was opposed that 'deforms the figure, impedes the movements of the body, or in any way tends to injure health.' Of particular concern to the Society were tight corsets, high-heeled boots, bustles and heavy skirts. Skirts in general was considered an absurd design. They combined 'the maximum of weight with the minimum of warmth' and were the cause of many accidents as well as being tiring to walk in. Instead, it was suggested that women should wear the bloomers that had become fashionable for ladies wishing to attempt cycling. The Society also advocated that women should have to wear no more than three kilos of undergarments, as a time when underclothes weighing up to six kilos and made from bulky gathered cotton or heavy wool flannel were commonplace.

Burberry for the babes

Burberry: famous for its iconic chequered pattern and luxurious quality, but maybe not so much for the younger audience. That was until it was also rated by online blog Thrifted as a 'hot vintage brand' for an audience of 18 to 25-year-olds looking for a way to express their individuality and promote sustainability. And suddenly Burberry became super trendy. From the iconic trench coat, which was initially designed for British military officers in WWI, to the Nova check, which started life as a lining for the trench coats but has become synonymous with the brand, the uber British brand – established in 1856 by 21-year-old Thomas Burberry – combines sophisticated appeal with durability.

So what might you expect to pay to enjoy a vintage Burberry winter? Around $2000 to $2500 for a 1980s trench coat and up to $3000 for a vintage Check jacket. Any Burberry item with the label of 'Burberrys' was made before 1999, when the 's' was dropped.

Burberry Autumn/Winter 1969-70 advertisement, David Bailey, London.

Looking for some swagger? Head to The Johnston Collection

Inspired by interior decoration and the performance of fashionability, *Swagger: Gentlemen of Fashion* examines the life of an English gentleman of the 1700s and 1800s. Each room of Fairhall, an 1860s townhouse in East Melbourne, has been re-imagined by The Johnston Collection to evoke the worlds of Regency rakes, dandies, military figures and men of business and leisure. **www.johnstoncollection.org**

VINTAGE LUXURY SHOES ARE HAVING A MOMENT, WRITES **SHARON DOWLEY** OF THEODORE BRUCE AUCTIONEERS & VALUERS. FROM FASHION STATEMENTS TO QUINTESSENTIAL MOTIFS, **HERE'S WHAT BUYERS ARE LOOKING FOR IN LUXURY SHOES.**

From the elegant to the outrageous...

From Ferragamo to John Galliano, buyers are seeking out high-end designer shoes at auction, looking for the unique, classic, collectable... and sustainable. At Sydney auction house Theodore Bruce Auctioneers & Valuers, vintage fashion auctions span pre-1980s finds - often called 'true vintage' - as well as designer clothing, shoes and accessories from Australian and international labels. While a 50-year designation is common for objects and collectables deemed vintage, Theodore Bruce Fashion Specialist Ida Combley explains that there's a slightly different take in the fashion industry. "Generally, a 20-year cut off is used, so our vintage fashion collections include designer pieces up to the 2000s," she explains.

For vintage fashion buyers, the focus is on the unique, classic and collectable, with rare and runway featured items also holding high appeal. Typically, pieces are high end, timeless designs, or representative of a unique moment in fashion history. For luxe shoes, sought-after styles can range from the elegant to the outrageous.

Chanel, Karl Lagerfeld, Paris: Black and beige kitten heel Camellia sling-backs with point toe.

"Some models like Chanel slingbacks are always popular," says Ida. "For designer fashion collectors, it's often either how a piece makes you feel, or it's about capturing a moment."

There are typically three types of buyers bidding for luxury shoes. There are the fashion lovers attracted to a designer shoe and enticed by the lower price tag or the idea of an accessible investment piece. There are the ad hoc buyers, drawn in by a particular colour, style or design. And then there are serious fashion collectors, hoping to acquire the truly idiosyncratic. "Think about Vivienne Westwood and those huge heels that Naomi Campbell tripped in while on the runway," Ida suggests. "They are iconic now for being so campy and avant-garde, and for that particular moment."

Pair of women's 'Super Elevated Gillie' shoes by Vivienne Westwood, originally shown in the '*Portrait*' collection of 1990. They have a 9 inch heel and 4 inch platform.

The shoes in question were a pair of 9 inch 'Super Elevated Gillies' heels that Campbell fell in during Westwood's Fall/Winter 1993 *Anglomania* show. They have now made their way into major public collections globally, including the Powerhouse Museum in Sydney.

While museum collections may be one destination for luxe shoes, the red carpet is another. The Marc Jacobs Kiki Boot, for instance, a 7-inch platform knee high boot, has been a celebrity favourite since its debut in 2016. Worn by the likes of Beyoncé, Kim Kardashian, Paris Hilton and Olivia Rodrigo, it's seen a new wave of popularity with Millennials and some older Gen Z fashionistas.

> "You can never take too much care over the choice of your shoes. Too many women think that they are unimportant, but the real proof of an elegant woman is what is on her feet." — Christian Dior

"A lot of the 1990s and early 2000s luxe shoes are super popular right now - the Kiki Boot, Vivienne Westwood, and stilettos boots from the John Galliano for Christian Dior era - and sometimes they are purchased to look at rather than wear, except maybe to the car and back at an event. High fashion isn't meant to be practical," Ida adds.

For fashion lovers looking for the wonderful and wearable, fashion auctions can provide an inroad. Luxury shoes may provide an astute investment, or simply an opportunity to experience fashion at its finest, with classic styles by designers such as Chanel, Prada, Gucci and Ferragamo held in high esteem. There are particularities, however, as Ida explains. "Chanel has very popular styles that are super wearable, such as the classic slingback with the double 'C' logo, or their trainers (street wear is gaining in popularity). Chanel has changed manufacturers, however, and some weren't happy with the switch, so we find it's the Chanel designs pre-2020 that are most attractive for bidders."

With Gucci shoes, the most desired styles feature the Gucci Horsebit, a logo that mimics the D-Ring Snaffle bit on a horse's bridle, designed by Guccio Gucci's sons in 1953. An homage to their late father's love of equestrian motifs, it symbolised the luxury, refinement and timeless

Prada, Italy: Black, brown and pink suede Tulip sandals with leather interior.

Prada, Italy: Burnt orange suede platform pump heel sandal with decorative straps to the toes.

elegance associated with the equestrian world and its appeal has endured for more than 70 years. With only certain Gucci lines featuring the Horsebit, it adds something special for fashion afficionados.

In addition to classic elegance, styles may ebb and flow in popularity and right now, embellishments are having their day. "People are really getting into vintage designs like Prada with decorative elements," explains Ida. "There's an emphasis on feminine shoes across brands, with florets, bows, strappy styles and laces all very popular at the moment. The Ferragamo Vara Bow is another trim that really catches people."

For older fashion buyers, it may come as no surprise that millennials are also looking to Manolo Blahnik, a designer associated with bold designs and the fashion-focused character of Carrie Bradshaw on the TV show *Sex and the City*. Younger buyers are watching the new (and original) television series and discovering the appeal of Manolo Blahnik heels, flats and handbags.

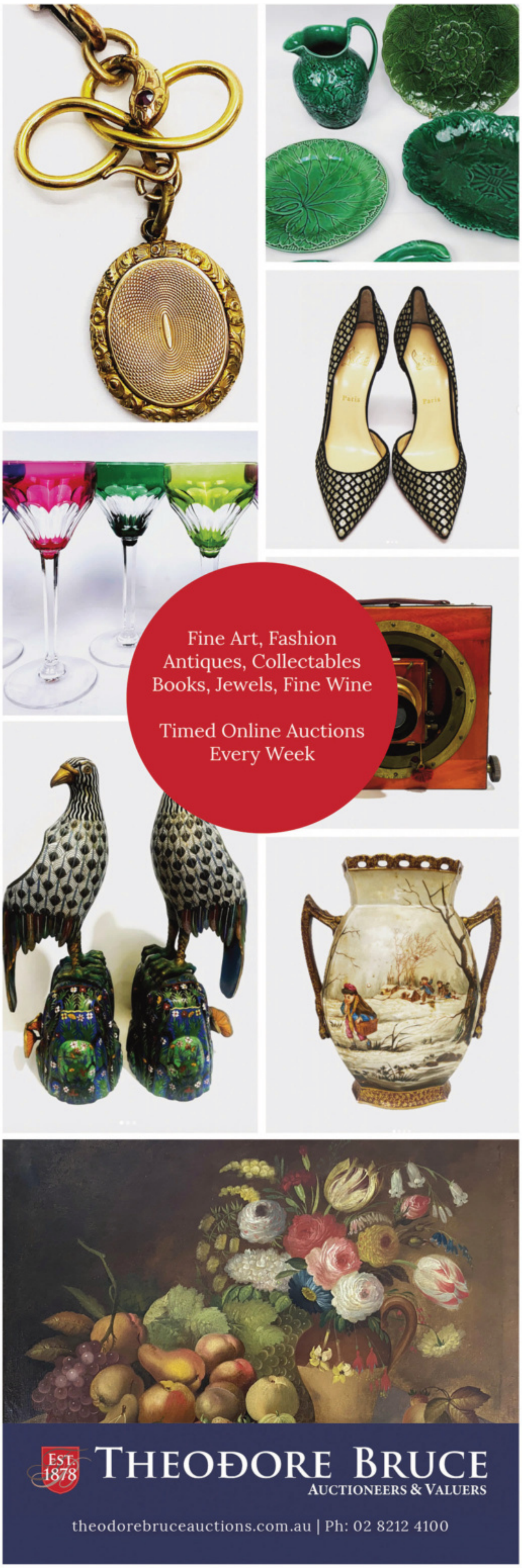
"Interestingly, it was the TV series that really made Manolo Blahnik," says Ida. “The brand wasn't at the forefront of luxury shoes at the time and other fashion houses had turned down invitations to dress the cast. There's been another surge in the shoes' popularity this decade in line with the show and movies, and while they can still be expensive, the shoes are really good quality and easy to wear."

Gucci, Italy: Brown canvas monogram pointed heels with silver toned Horsebit decorative hardware and stiletto heel.

For a new generation of buyers - and many long-term vintage lovers - another incentive to buy luxury shoes secondhand is the adverse impact fashion has on the environment. The fashion industry is the second-largest industrial polluter, producing more emissions than air travel and maritime transport combined.

Earth.org estimates that fast fashion is the primary culprit, producing 1.92 million tonnes of textile waste every year and making the fashion industry responsible for 20% of global wastewater. Alarmingly, the apparel industry’s global emissions are set to increase by 50% over the next six years. It's a key reason behind the momentum gained by the recycled fashion movement. While there have always been buyers drawn to vintage fashion, homewares and collectables, it’s now moved mainstream, with a whole new generation looking to buy at vintage stores or at auctions.

For luxury fashion lovers, there's added appeal. Luxury shoes are high quality with enduring style and a ‘wow’ factor that lasts far beyond fast fashion.



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vintage fashion

THERE WAS A TIME IN THE LATE 1970s AND '80s WHEN NOBODY WANTED AN ENID COLLINS BAG. BUT THAT'S ALL CHANGED… **AND GOOD LUCK FINDING ONE AT A GARAGE SALE TODAY.**

Gaudy or gorgeous?

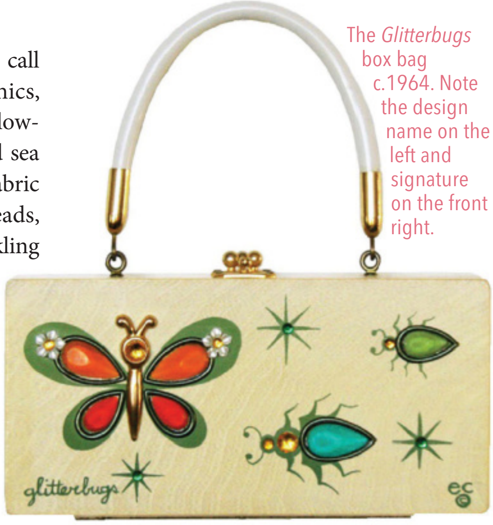
Enid's bags were not what you'd call subtle. Her extravagant graphics, which covered everything from flowers and astrological signs to insects and sea life, were screen printed onto canvas fabric before being covered with paint, beads, sequins and rhinestones, creating sparkling designs that were like nothing else on the market at the time.

Texan-born Enid majored in fashion design at Texas Woman's University before moving to a ranch with her sculptor husband Frederic Collins in the 1950s. The couple designed upmarket purses of Belgian linen and leather, but in 1956 Enid began screen printing her own fabric and by 1961 she had developed a new line of box bags that would ultimately expand into 766 different designs. She and Frederic opened a factory in the town of Medina in Texas to construct the wooden boxes for their latest product.

The first bags made use of gold leather and most designs are illustrative, focusing more on the illustration than the use of jewels for which the Collins bag is so well-known; where used, the jewels were crystal or glass with mirrored foil backing. But a more elaborate decorating style beckoned and by 1968 the Medina factory was producing 1000 box bags a week, most of which were silk-screened by the wives of local ranchers using sparkling designs featuring fish, flowers, birds, and animals.

Collins of Texas became appreciated by its customers as a whimsical American fashion brand and Collins handbags were sold nationwide through upscale stores and exclusive boutiques.

The Peacock was one of Enid's most popular designs.



The *Glitterbugs* box bag c.1964. Note the design name on the left and signature on the front right.

Unlike most styles of the day, the Collins handmade purses were wooden boxes with a handle and canvas bucket bags with wooden bottoms. The favoured embellishment colours were green and blue and the most popular design was the *Peacock*. Each bag had a unique name that was usually stamped on the side: *Glitterbug, Pineapple, Flutterbye, Sea Garden* and *Money Tree*, for example. Popular designs such as the *Glitterbug* and *Flutterbye* were updated and changed with the different seasons, and fashion trends produced various themed bags that were made to appeal to younger buyers.

They may have been quite fancy, but Enid was not designing her bags for special occasions. They were large enough for daily use, with a basic interior and leather trim and brass hardware to make them durable. They were fun to carry, even if it was just for an outing to the shops.

In the 1960s a 'Sophistikit' was developed for ladies who wanted to create their own Collins-style bag. Uncompleted kits are hard to come by today but the imitation bags often turn up on the vintage market. They can be determined from the real thing by their lack of the 'EC' or 'c' mark, as well as a more amateur look to the decoration. They sell for a fraction of the price of an authentic Collins bag but are actually quite collectable in their own right.

In 1970 Enid sold the Collins of Texas business with her copyrights to the Tandy Leather Corporation. She continued to work for the firm for about a year before leaving the company, and Tandy continued manufacturing the Collins designs through the early 1970s. For collectors, the bags produced pre-Tandy are the most sought after. Bags from the 1950s and '60s will have Enid Collins's name or initials, or both, somewhere printed on the bag; for example, marked 'ec' with the name of the bag design both printed on the outside. The interior is usually marked 'Enid Collins Original' and 'Collins of Texas', and often there is the galloping horse logo. Bags that were made after the Collins family sold the business have the design name on the exterior and the Collins name and horse logo will be found either on the exterior or on the inside, but Enid's name will not be on the bag. Occasionally a bag will surface with a handwritten signature; Enid did frequent promotional signings. Often the box bags had a large mirror on the inside with the printed statement: *'The Original Box Bag by Collins of Texas, hand-decorated for you!'*

> "You don't stand still. You either move forward or backward."
> ENID COLLINS FOR THE TAMPA TRIBUNE, 1969

Authentic Collins bags in excellent to mint condition with little or no wear sell for highest prices. Unfortunately, the applied decorations sometimes fell off with use and the components to replace them in the right shapes and colours can be difficult to find. The strappy leather handles on the bucket bags and wooden bases also suffered wear over time. An early 1960s bag with desirable theme decor in excellent condition will generally be priced in the $100 to $200 range. Some bags sell for much less, and others sell for quite a bit more. A mint condition *Bird Watcher II* bag, which features a Siamese cat peering at a bird, in excellent condition with an 'EC' logo could

IN 2023, FASHION AFICIONADO KAREN ADLER HOSTED A SPECIAL PRESENTATION OF COLLINS OF TEXAS BAGS. SHE SAYS, "THE FEVERED DESIRE FOR COLLINS'S WORK IS DRIVEN BY MANY FACTORS, INCLUDING THE EXPLOSION OF ONLINE RESALE SHOPS SUCH AS ETSY AND A BOOMING INTEREST IN ANYTHING MID-CENTURY… ENID COLLINS TOOK HER ART VERY SERIOUSLY BUT SHE ALSO UNDERSTOOD THE POWER OF KITSCH."

easily sell for $350 to $500 in the right setting. But if you just want a cleverly decorated bag to carry for fun, you should be able to find a 1970s Collins of Texas bag for less than $100.

WITH A COMPANY THAT BEGAN IN 1933 IN TWO RENTED ROOMS AND ENDED UP WITH ANNUAL RETAIL SALES OF US$20m, ADOLPH SCHUMAN REALISED HIS DREAM OF TAKING SAN FRANCISCO FASHION TO PARIS, WRITES **ELIZABETH CHEUNG**.

In full fashion flight

After World War Two, the USA ushered in a golden era of textile manufacturing. Having kicked their industrialisation processes into high gear to meet wartime demand, US companies now pivoted to meet domestic consumer needs (and wants).

It was then that Adolph P. Schuman, son of a Hungarian Jewish immigrant, spotted an opportunity. Initially a dress wholesaling business, he had started his company in San Francisco in 1933, naming it Lilli Ann after his then wife Lillian. A savvy businessman, he had started Lilli Ann with just two employees and $800 in startup capital, but soon after became president of the Manufacturers' and Wholesalers' Association of San Francisco. With many textile mills in Europe facing the threat of closure in post-war conditions, Schuman saw an opportunity to secure excellent fabrics at good prices.

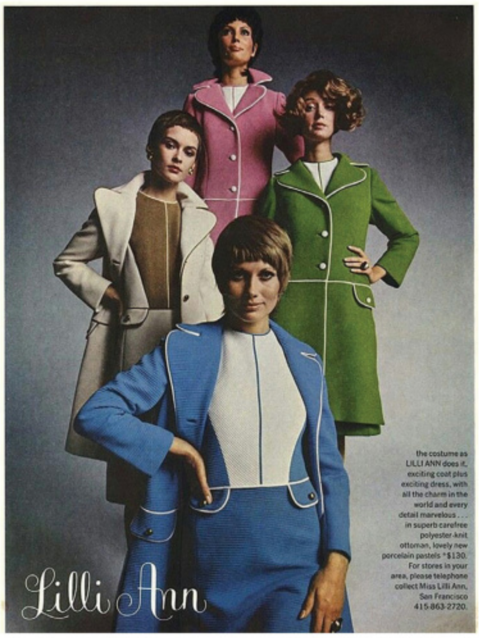
He was a savvy marketer. Initially labelling his smart suits as 'Lilli Ann California' for that Hollywood appeal, he now began to use the label 'Lilli Ann Paris', capturing swathes of modern women seeking Parisian couture at USA prices. Having opened a Paris showroom, he organised *The Fashion Flight* fashion show in the Grand Ballroom of the Georges V Hotel in 1947. The show, which used bright lights and Californian chrysanthemums, showcased some of the best in American fashion such as the launching of the now iconic 701 jeans by Levi's, and was well received. Philippe d'Asten, a designer from Jacques Fath, told the press, "We were amazed by the show, by the clothes and by the music. Well, you know – everything was so different. Perhaps this will influence French styles." Armed with these positive reviews - from the French, no less - Schuman increased national advertising with full page ads appearing in *Vogue, Harper's Bazaar* and *Mademoiselle.*

The haute couture houses of Paris, initially taken aback by this bold young upstart, soon realized that Lilli Ann was not direct competition. Schuman would help broker a deal between The Chambre Syndicale de la Couture Parisienne and the San Francisco Manufacturers' & Wholesalers' Association so that French designs were licensed by American fashion labels. This meant high-end looks by houses such as Dior would be reproduced at a much lower cost by American labels such as Suzy Perette, which gave French couture houses a much needed cash influx. Moreover, Schuman broadened his network with French fashion icons such as Coco Chanel and Cristobal Balenciaga - rumours that the latter advised Lilli Ann's designers on new outfits further worked to his benefit.

In the meantime, Lilli Ann's smart designs and relatively low prices strategically appealed to a different type of consumer whom other fashion houses were slower to recognise: the modern career woman. With its beautiful coats for cocktail parties and smart suits for the woman on the go, Lilli Ann garments ranged from approximately US$60 to US$250 (the latter for European, usually French, textile princess coats) and were immediately sought after by the modern American woman.

The demand for Lilli Ann coats, with their beautiful styles and fabrics, helped bring American ready-to-wear to a whole new level. Seen in high-end magazines such as *Vogue,* Lilli Ann ads were shot by star photographers such as Richard Avedon and featured supermodels of the day such as Dorian Leigh. America's burgeoning middle class women embraced Lilli Ann's Parisian New Look, and Lilli Ann's massive fabric orders saved numerous European heritage textile mills from bankruptcy. Awarded medals by both the French and Italian governments, Schuman also taught these fabric companies American manufacturing methods that improved Lilli Ann's supply chain, a win-win situation for all involved. In the 1960s and '70s, Lilli Ann diversified with a knit label and a mod-inspired London line, which introduced their designs to a whole new generation.

After Adolph Schuman passed away in 1985 the Lilli Ann company fortunes declined and it eventually closed in 2000. However, elegant Lilli Ann swing coats and sweeping princess-cut coat designs remain highly collectable to this day, including with movie stars: one such design is Michelle Pfeiffer's iconic black and white Catwoman coat in Tim Burton's superhero sequel Batman Returns, enshrining Lilli Ann in both fashion and film history.



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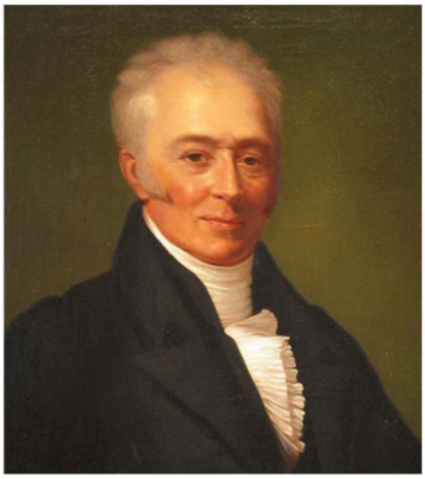
Elizabeth Cheung owns The Pink Elephant In The Room Vintage and Retro, trading from Mitchell Road Antiques & Design Centre in Sydney.
www.instagram.com/pinkelephant_vintage/

The King of Spin

SAMUEL GREG'S QUARRY BANK MILL ENTERPRISE WAS IN THE RIGHT PLACE AT THE RIGHT TIME. **JUDITH DUNN** TRACES THE STORY OF A MAJOR PLAYER IN THE STORY OF COTTON IN ENGLAND.



The UK cotton industry developed from the 17th century in response to demand created by colourful imports from India and grew exponentially in the next two hundred years. The fabric was soft, hard-wearing and washable, useful for soft furnishings and wall coverings as well as clothing.

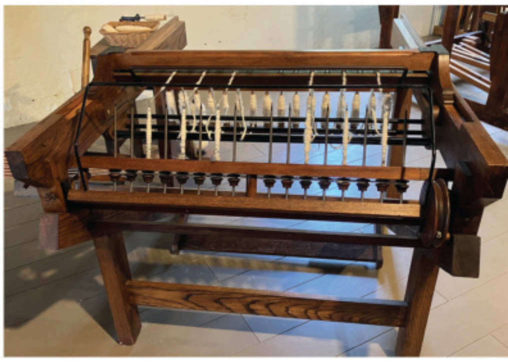
Printing techniques allowed British-made cotton to imitate the intricate hand-embroidered Asian patterns far more cheaply and brought fashion to the masses. The trade in raw cotton from America and elsewhere therefore developed rapidly, largely imported through Liverpool, concentrating the industry in north-west England. Textiles were similarly well-established over the Pennines in Yorkshire and also in Scotland, but wool, of course, was a home-produced raw material, sheep-farming being the best use of barren, hilly land. Mid-19th century Manchester became known as 'Cottonopolis' thanks to its dominant place in the industry. In 1787 there were 42 cotton mills in the whole of Lancashire; by 1825 there were 104 factories in Manchester alone and scores more in the rest of the county. One of these was at Styal, in Cheshire, a dozen miles from the city as the crow flies but a world away at the time in terms of workers' lives.

> "By the time Samuel Greg retired in 1832, Quarry Bank had become the largest spinning and weaving business in the United Kingdom.

Quarry Bank Mill's founder, Samuel Greg (1758-1834), was born in Belfast and despatched to Manchester at the age of eight. Many Irish migrants were poor labourers; not so Samuel. He went to live with his cloth-merchant uncle, Robert Hyde, was schooled at Harrow and trained in Hyde's business. Rewarded with a partnership at the age of 22, he inherited £10,000 when his uncle died in 1782 and soon took over the firm.

Above: Quarry Bank Mill in its idyllic setting. *Below:* A demonstrator carding cotton, before showing the hand spinning and weaving processes. The Flying shuttle meant that a loom like this needed only one worker to operate it.

Timing, technology and geography were all in Greg's favour when he came to build his own mill. The American War of Independence was over and cotton imports from the southern states resumed. Mechanical progress had taken spinning and weaving out of cottages and into factories and water power could be harnessed to drive the machinery. Samuel Greg found the ideal site for his new mill at Styal. Poor agricultural land was cheap to rent, there was plenty of water in the rivers (Lancashire is notoriously wet…) and the terrain was hilly. A handy 14-foot drop at one point in the water level would power a large mill wheel. There was also plenty of space to build the mill, village housing for the workers and – in due course – a family house.



This Spinning Jenny has 16 spindles, rapidly increasing output.

Soon after Quarry Bank Mill was built, Samuel Greg married twenty-year-old Hannah Lightbody, a member of the Liverpool élite whose connections were highly advantageous. Samuel had a reputation as a practical, straight-talking businessman; Hannah was somewhat different. She had a liberal outlook, was well-read and accustomed to a life of ideas. Their early married life must have been hard for her, close as they were to the noise and squalor of Manchester. By 1815, however, the family had moved to a newly built home at Styal, in close proximity to the Mill. Samuel wasted no time travelling - he could lunch at home.

Here, Hannah came into her own, recreating the sort of liberal,

Above: Oak Cottages, built for the mill-workers, are now privately rented, except for one that has been left in its 1970s state and features in a guided tour. *Below:* 'Slivers' of carded cotton waiting to be loaded onto the spinning machines.

intellectual household she had known in Liverpool. As well as Samuel's business associates, Quarry Bank received author Elizabeth Gaskell, artist JJ Audubon and politician William Gladstone, among many cultured guests. Hannah also began taking care of the workers' welfare, founding a school and overseeing the basic education of the Mill's apprentices. The Gregs' undoubted philanthropy also paid dividends in terms of productivity: good food (all the cottages had a strip of allotment and workers were encouraged to grow vegetables), clean air and relatively pleasant living conditions made for a healthy workforce. Paternalism extended to a shop in the village where transactions were by tokens and purchases came out of wages, as did rents.

Conditions may have been a far cry from Mancunian slums, but comfort was relative. Houses had their own privy, but were occupied often by at least two families; there is evidence of fourteen people at one time in one cottage. The air was certainly clean, except in the mill, where it was thick with cotton fibres taking a severe toll on eyes and lungs. The village had a doctor and remedies were interesting to say the least: brimstone and treacle for constipation, leeches for eye infections… Other textile magnates had similar ideas at the time: Titus Salt created a model village for his employees at Saltaire in Yorkshire, near to the Bradford epicentre of the wool trade.

At Quarry Bank, Hannah Greg was an effective support for her husband, who appreciated her qualities, aspirations and intellect. Their second son (they had 13 children), Robert Hyde Greg (1795-1875), inherited Samuel's business acumen. He became a partner in 1817 and took over when his father retired. More technologically progressive than Samuel, Robert acquired weaving looms, invested wisely and moved the business forward, finally buying their land in 1855. His son Edward (1827-1910) took over in 1870 and weathered a global economic downturn by modernising the mill and concentrating on weaving. He was followed by his son, Robert Alexander (1867-1953), then by Alexander (Alec) Carlton Greg (1901-1990). In all, five generations of Gregs managed Quarry Bank until 1939. At that date, with the textile industry in its death throes and two brothers killed in the Great War, Alec handed

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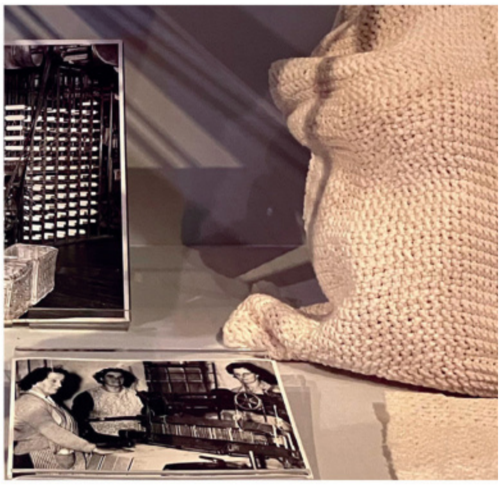
The King of Spin CONT.

Quarry Bank Mill, the Apprentice House and 250 acres of surrounding land to the National Trust.

The mill carried on for another two decades, producing netting for dishcloths and laundry bags – a sad decline. It closed in 1959 and mouldered until the 1970s, when a Trust, administered among others by Alec Greg, began its restoration. It is now a museum with a huge documentary archive. Clearly, the Gregs kept impeccable records, allowing curators to recreate the life of the mill and its workers.

A massive mill wheel and the machinery it powered, plus all the developments steam allowed, are there to be admired. No punches are pulled in terms of the less pleasant aspects of the industry: the role of slavery is documented in elaborate displays and the experience of the factory's apprentices brought vividly to life.



The end of production: the last three weavers at Quarry Bank Mill – and the netting they produced.

These apprentices were poor children or orphans from workhouses as far away as London, aged between nine and 21, to be indentured for up to ten years. They worked six days a week, twelve hours a day, 6am to 7pm, with an hour for lunch, often for no wage. They were well fed: bread for breakfast, thick porridge cut into wedges for lunch, fresh vegetables in the evening with meat three times a week. Conditions were dangerous; the littlest had to dart beneath savage machinery to retrieve scraps of cotton. At least one lad had his head crushed and limbs were frequently damaged. The apprentices – numbering 90 by 1800 – lived in a large separate house with a married couple in charge. They slept in dormitories, up to thirty girls in one. (The boys were less crowded as likely to be more quarrelsome). Straw mattresses, two or more to a bed – that at least was a benefit in unheated rooms in a northern winter. Boys received a rudimentary education in what was left of the evening, while girls learned to sew. Sundays were less than restful: two miles to church and two miles back. Still, at least they were out of the workhouse, could learn a trade and rise through the ranks as adult workers. Girls were often sent to Quarry Bank by parents desperate to save them from prostitution.

Above: Demonstrating the spinning process.
Right: Weighing raw cotton.

At Quarry Bank Mill, all the processes for transforming raw cotton into cloth are described or demonstrated with working models. Scutching is the first process, beating to get rid of seeds. Then carding, cleaning and brushing the cloth to form soft ropes to load onto drawing frames.

The thread was then spun and possibly bleached before being wound onto bobbins ready for the looms. The warp, the long threads on the loom, were then ready for the woof to cross between them via a shuttle, weaving the finished cloth. It was mechanical progress which took cloth making out of cottages and into factories, as machines grew too big. John Kay's Flying Shuttle (1733) doubled the speed at which a weaver could work, but then there was a shortage of thread. James Hargreaves' Spinning Jenny (1764) solved that problem and allowed spinners to work up to 100 threads at a time. Richard Arkwright's Water Frame (1769) improved the process by water power and, ten years later, came Samuel Crompton's Spinning Mule, combining the two.

The Quarry Bank Mill estate is now a first-class visitor centre, run by the National Trust. The setting is spectacular; 400 acres include a mix of formal and informal gardens whose initial plantings were carried out under the supervision of Samuel and Harriet Greg and of Robert Hyde Greg – all keen plantspeople. There are several way-marked walks to explore the wooded river valleys, from a 1km stroll to a more challenging 6km. The Mill is open to visit independently, the Apprentice House and workers' cottages by ticketed guided tours setting off at half-hour intervals, bookable at the entrance and included in the admission fee. The guides are super-knowledgeable, with lots of stories to tell. To do it justice, you need a full day. The Mill, Apprentice House and cottages took me a solid three hours and clocked up 5000 steps. Grab lunch at one of the eateries before taking to the woods…

Quarry Bank Mill is at Styal, Wilmslow, Cheshire. Tel: 01 62552 7468 or
email quarrybank@nationaltrust.org.uk
https://www.nationaltrust.org.uk/visit/cheshire-greater-manchester/quarry-bank

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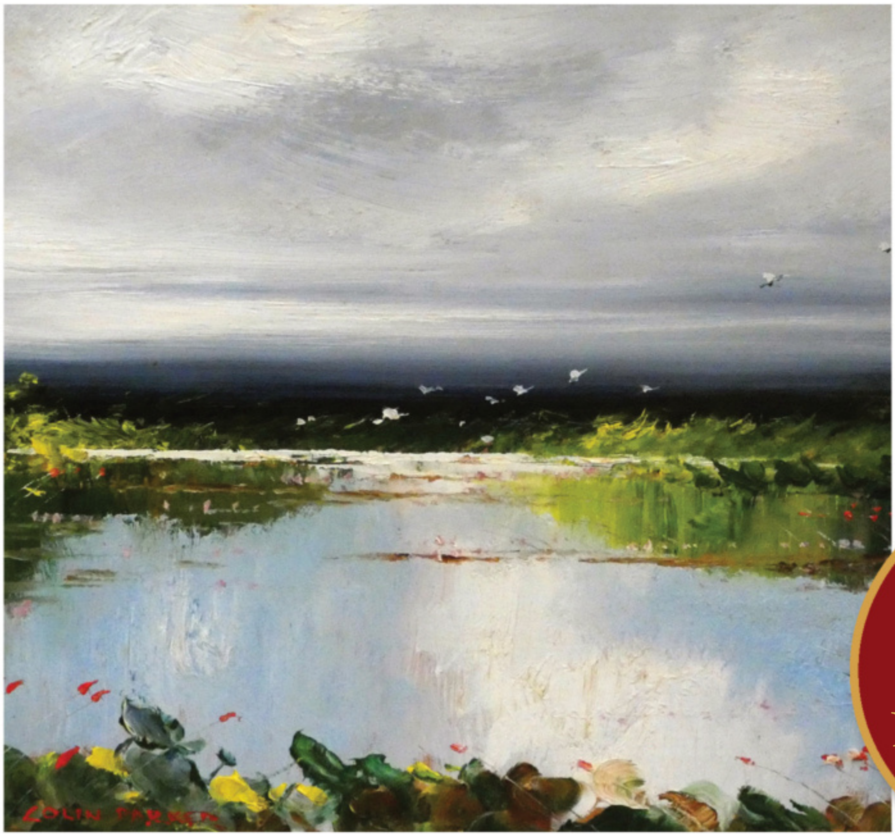

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under the hammer

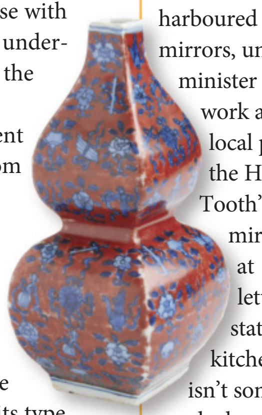
A ROUND-UP OF THE BEAUTIFUL, THE INTERESTING AND THE DOWNRIGHT WEIRD ITEMS THAT HAVE RECENTLY SOLD IN AUCTION HOUSES AROUND THE COUNTRY. BY **DEBRA PALMEN.**

Leonard Joel Auctions

Chinese Longqing period ceramic vase

Sold for $160,000

The Longqing period (1567-1572) was only a short reign of six years. But it was a tumultuous period that included an enormous flood that reduced the production of porcelain in Jingdezhen to almost zero. Almost. Today, it means that finding porcelain pieces from this period is super rare. And this wasn't any old piece, it was a striking square double-gourd 'eight musical instruments' vase with exactly the right six-character underglaze mark that read 'made in the Great Ming's Longqing reign'. It's a very fine piece, in excellent condition, and was offered from the collection of an important Japanese collector. Even after extensive searching, vessels of similar design and painting have not been found in any museum in the world, leading to the conclusion that this vase appears to be the only one of its type from the Longqing period. So it was no surprise when it ended right in the middle of its estimate of $100,000-$200,000.



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ABCR Auctions

Advertising mirror

Sold for $3400

There's something about old mirrors that draws even the most modest to peer into them. They often have an attractive grey tinge, which has the advantage of providing a more flattering reflection than modern, clear mirrors. For centuries Italian glassmakers harboured the secret to making large mirrors, until Louis XIV's finance minister bribed some to come and work at Versailles. And okay, your local pub isn't in the league of the Hall of Mirrors, but this Tooth's KB Lager advertising mirror is still a decent size at 1.2m x 0.9m, and with its gilt lettering it would make quite the statement in a lounge room or even kitchen. Collecting large, old mirrors isn't something everyone can do – you need a large and specially reinforced wall. But plenty of people thought they'd have room for this lovely piece, which sold ar the upper end of its $2500-$3500 estimate.

www.abcrauctions.com
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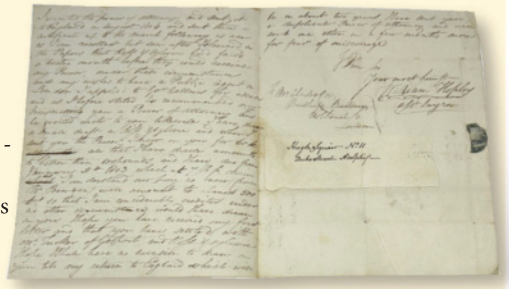
Theodore Bruce Auctions

Handwritten letter

Sold for $22,000



Many families have a heritage trunk - a box in which documents, photos, cards and letters from their ancestors are kept. These days all these things can be digitised, but the original paperwork provides a direct, tangible link with your own past. Such items fall into a category called ephemera, and it can be a hot collecting field. In this instance, the ephemera was a letter written in 1806 by William Hopley, Assistant Surgeon in Hobart Town. He was writing to Charles Cox in London about a Power of Attorney, so we're not talking about riveting reading. The estimate of $60-$90 was based on the unexciting nature of the contents. But historic letters can draw fierce bidding, and although it was on a dry topic, this letter was one of the first written from Hobart Town (established just two years earlier). And it wasn't just those who collect very old letters who were keen – those interested in early stamps were also attracted to this lot. Can you imagine the hysteria it would have caused if this had been a racy love letter? Perhaps it's time to look through your family's heritage trunk - and hope you had some passionate ancestors.

www.theodorebruceauctions.com.au Sydney 02 8212 4100

Raffan Kelaher & Thomas

Barbie's dress ensembles

Sold for $1700

What do you buy the doll collector who has everything? If that collector loves Barbies, they would be thrilled to get their hands on this collection of Barbie ensembles. That's her frocks and accessories, for the non-fashionistas among us. This collection is pretty fabulous, and although it wasn't all original outfits, even the reproductions were lovely and they were all in great condition. Enthusiastic bidding brought this lot well over its $200-$400 estimate, but some lucky little girl – or more likely, some seriously happy fully adult collector – walked away with something rare and special.

www.rkta.com.au
Sydney 02 9552 1899

Danielle Elizabeth Auctions

Three 18th century Japanese hairpins

Sold for $420

In the 18th century Japanese noblewomen were only ever seen in public with elaborate hairstyles, held in place with beautiful hairpins. These particular pins are stunning, made from lacquerware and gold-leafed bronze. They were called Kanzashi, and were believed to ward off evil spirits. But these pins are special because they were a gift to the vendor from members of the Yasuda family, which had been an important a samurai clan from the 15th to 19th centuries. The modern-day Yasudas gained international prominence in 1987, when they purchased Van Gogh's *Sunflowers* for a record £24.75 million. As an aside, Yoko Ono is a daughter of the Yasuda clan. So these hairpins had excellent provenance, and were interesting enough to have attracted serious bidding, taking them well past their estimate of $120-$240.

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New World Record at Noble Numismatics Sale 138

SAYS **JIM NOBLE:** OVER 90% OF LOTS SOLD IN SALE 138, REALISING FIFTY PERCENT OVER THE ESTIMATE OVERALL.

Over 90% of lots sold, realising fifty percent over the estimate overall. Highest price went to the silver tael of Hu Peh province in China (est. $6000) which realised a spectacular world record of $195,200 ($160,000 hammer plus the buyer's premium including GST as all following price realisations). This coin was acquired by the late Frank Wheener through myself at the November 1978 auction we conducted in conjunction with A.H. Baldwin & Sons (lot 201 where it realised $220!) Next highest price went to the Nicholas I Dr. David Williams presentation jewel brooch of 1847 which realised $75,640 and was illustrated on the catalogue front cover. The auction commenced with miscellaneous Australian coins, mis-strikes, mint rolls and decimal coins including proofs. Two early Tasmanian handcrafted medals did well with $3660 and $10,980. A Victorian Humane Society medal 1875 realised $586. Top price in the Australian Commonwealth went to two 1930 pennies that realised $19,520 each.

In the 7.30pm session the NSW Holey Dollar was bid to $170,000 and referred for after sale negotiation. The two Adelaide pounds sold just under estimate to the same buyer. Top price in Sydney Mint issues went to the 1855 half sovereign at $16,470. Imperial half sovereigns also did well, 1871 Sydney realised $10,980 as did the second lot, an 1875 Sydney. The cloned dies Sydney Mint two pounds sold well above estimate, the gold strike of 1887 at $6710, while the silver strike 1902 made $5368.

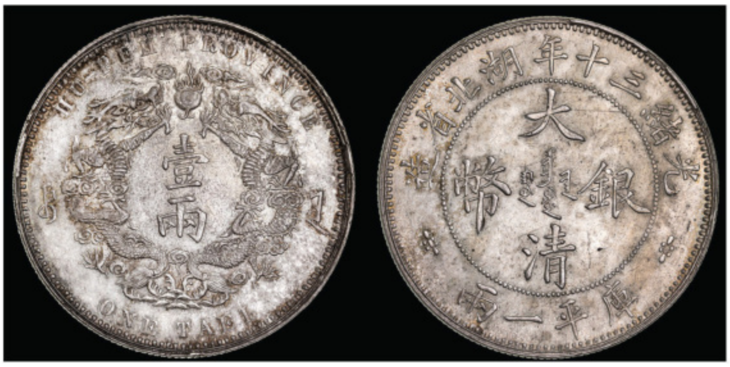
The Ken O'Brien Collection of Asian ceramics and bronzes saw a Sung Dynasty celadon low bowl and a wide dish that after a protracted bidding war was won by a room bidder against an online bidder for $6710 (est. $150). The same buyer secured a Yuan/Sung Dynasty stoneware bowl for $4392.

Several lots were unsold in Orders, Decorations and Medals but there were also some good results. A Distinguished Service Order group of five for WWI to a Major in the Royal Field Artillery sold for $2440. A Distinguished Flying Cross group of seven to a skilled pilot in WWII sold for $8,540 and a Vietnam pair to a National Serviceman sold for $659.

In World silver and bronze coins a China paddle sack sycee and an oval one realised ten times estimate at $3416. A specimen pure nickel set raced away to sell for $45,140. A "birds over junk" dollar (est $5000) and from the 1978 auction for Frank Wheener at $150 (lot 98) realised $26,840. A fantasy silver dollar of Emperor Kuang Hsu also from the Frank Wheener Collection raced away to realise $9150.

A China, Japanese Puppet State, Manchukuo pattern set in bronze was finally knocked down to realise $58,560. A France silver five francs (1795) ex Frank Wheener Collection realised a record $6710 and the same buyer secured the Napoleon "hundred days" five francs 1815 for $4392. The two Hong Kong rarities of 1941 were secured by the same buyer for $20,130 and $12,810 respectively. The three lots of South Africa from the Stephen Turner Collection realised a total of $13,176. In the USA lots a chopped trade dollar realised $915 as did an iridescent toned Morgan dollar 1886 (est $100).

> "Sold for $195,200, the coin was acquired by the late Frank Wheener through myself in November 1978 where it realised $220!



Lot 1152: China, Empire, Hupeh Province, silver tael, Yr 30 (1904). Est. $6,000; Sold for $195,200.

World gold coins included a China, fantasy cash coin at $10,370. A gold two escudos of Colombia ex the 1715 Treasure Fleet Wreck realised $7320. A Hungarian, Maria Theresa ducat 1752 sold for $3904. Highest price went to the India EIC mohur 1841 at $19,520.

In British coins the Charles II 1664, elephant below, two guineas realised $39,040 to a bidder on the phone. The same buyer secured the Queen Anne two guineas 1709 at $29,280. The 1738 two guineas realised $9394. The 1823 two pounds realised $9760. In silver highest price went to the plain edge Gothic Crown at $21,960. A Scottish merchant's countermarked dollar of five shillings realised $5368.

The next day offered the Jack Grace Collection of predominantly gold fob medals and medals in four sessions and prices achieved were generally just over estimate with almost every lot sold. The best result went to the Sheffield Shield trio to the cricket all-rounder M.A. Noble that sold for $5124 to a 'cricket tragic'. Another cricket buyer purchased the Sheffield Shield Holders badge to J. Worrall for $1586. However, the most popular sport was Rugby League; Lot 2136 for 1st Grade Premiers Eastern Suburbs in 1913 realised $2928. Soldiers were also popular, a departure fob presented by Henderson Sweets realising $1464. The Grace Collection realised $366,000 on pre-sale estimates of $250,000 for 775 lots sold.

In World and Australian banknotes a pack of Zimbabwe 100 trillion dollars brought a new record for us at $14,030. A specimen pair of paper one hundred dollars presented by the Governor of the Reserve Bank realised $7930.

The next morning was for the ancients and the session was keenly contested with collectors bidding in the room. Best result went to the silver stater of Korkyra (c.400 BC) at $12,810. A Thebes silver stater ex BCD Collection doubled estimate at $5368 and a Myrina silver tetradrachm ex Bunker Hunt Collection brought a record $8540. In Roman, an extremely fine Marcus Aurelius sestertius realised $4880.

The final two sessions were entirely occupied by Part 3 of the Mark E. Freehill Collection of British Commonwealth and world banknotes. The 391 lots were nearly all sold out realising $1,342,000 on pre-sale estimates of $470,000 with many new records established.

Noble Numismatics Sale 139 is scheduled for July 29 to August 1 at the State Library of NSW, Sydney. www.noble.com.au.

Sale 139

29th July - 1st August 2025

Michael Crouch Room, State Library of NSW, Sydney

10 Ducats, Nuremberg, 1641

Highlights:

- Extensive Australian gold coins, including a choice uncirculated Adelaide pound, almost uncirculated Sydney Mint half sovereign 1855, proof Jubilee half sovereigns 1887S and 1889M, 1921 to 1926 Sydney Mint sovereigns, and 1920, 1921, and 1922 Melbourne Mint sovereigns.
- Part 4 of The Mark E. Freehill Collection of world banknotes.
- The Pecareck Collection of Roman and Byzantine gold coins, Bohemian silver and gold coins from 1400 on.
- Indian Peace medals and colonial coins from the John J. Ford Collection.
- British gold and silver coins, including five pounds from 1887-1937, two Gothic crowns, and a set of William IV half sovereigns.

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PART FORTY: TOKYO

AN ONGOING SERIES ON SECRET SOURCES – THE PLACES WHERE DEALERS GO TO FIND INTERESTING AND UNIQUE PIECES. BY **DEBRA PALMEN.**

The word 'bustling' was surely invented just to describe Tokyo. From the packed train platforms of Shinjuku Station - the busiest in the world - to the neon-lit streets of Shibuya, where thousands of people cross the street in every direction at the famous scramble, the buzz is constant. From anime to antiques, geishas to cat cafes, it's a city of electric energy and serene traditions. As you travel from fascinating back streets to iconic landmarks, you're immersed in its unique blend of old and new. Even on a quick trip, there's a whole lot you can pack in. A curated list of sights include:

Top: Cherry Blossom Festival is going to make it onto every visitor's list. *Above:* Senso-ji Temple, Tokyo's oldest and most famous Buddhist temple.

Akihabara District is Tokyo's epicentre of anime, manga, tech culture and maid cafes. For the uninitiated, maid cafes offer young Japanese women dressed up as saucy French maids, lavishing you with adoring attention because while you're there you're the Master. You get a more genuine engagement at the cat cafes, though. At least if a cat rubs its head against you, it's not creepy. And you know it's doing it because it wants to, because nothing can make a cat engage with you if it's disinclined. Back on the street, Akihabara has an electric heartbeat, its streets ablaze with neon and pulsing with the excited babble of thousands of visitors. Billboards flash anime characters and technicolour game ads, while shopfronts spill over with gadgets and stacks of manga defying gravity. Gamers cluster around old and new arcade machines, their faces lit by the glow of digital battles, while collectors scour multi-storey shops for rare figurines and vintage tech.

Meiji Shrine is nestled in a spacious forest. It's dedicated to Emperor Meiji and Empress Shoken and offers a beautiful, peaceful retreat in the heart of Tokyo. As you step through its enormous gate the noise of the city fades into a hushed calm, replaced by the soft crunch of gravel underfoot. The air smells fresh, earthy and very much of the stately cedar trees shielding the shrine from the rest of the city. Its simple wooden buildings blend into their surroundings, their surfaces worn smooth by the touch of generations of visitors.

Senso-ji Temple is Tokyo's oldest and most famous Buddhist temple. It dates back to 628ce and is dedicated to the Bodhisattva Kannon. It has a rich history as a spiritual centre and is one of the most visited sites in Japan. The faint scent of incense drifting from the inner sanctum, and the warm glow from low-hanging lanterns flickering against ancient, weathered wooden beams, have a surprisingly calming effect.

Shibuya Crossing is one of the busiest intersections in the world, known for the enormous ebb and flow of its pedestrian traffic and neon-lit surroundings. It's often featured in movies and TV shows to represent Tokyo's modern, fast-paced energy. If you want to cross with fewer people, visit at around 7am on weekdays. But why wouldn't you want the full-on, frenetic experience?

Tokyo Tower is an iconic and prominent symbol of the city, resembling the Eiffel Tower but painted red and white. Completed in 1958, it was the tallest structure in Japan until the completion of Tokyo Skytree in 2012. From the observation decks, the city sprawls, a patchwork of lights and buildings, and on clear days Mount Fuji shimmers in the distance. The Tokyo Skytree may be taller, but Tokyo Tower is more attractive and was there first.

The list of where to go in Tokyo could extend to pages. Another idea is to consider when rather than where to go. There are many festivals and special events worth timing your trip around:

Cherry Blossom Festival is going to make it onto every visitor's list. At the start of spring, the parks of Tokyo are draped in clouds of pink and white petals. Crowds gather beneath the blooming trees of Ueno Park and along the Meguro River, with all faces tilted upward. The air carries a sweet fragrance, and the primary sound is the cheerful clink of sake cups as picnickers toast the end of winter. At twilight, lanterns illuminate the blossoms, casting them in an ethereal glow. It's a true celebration of beauty.

Golden Week comprises four national holidays, from 29 April to 5 May each year. It's true many businesses close for the week, and it's one of Japan's busiest travel times of the year. And it's certainly true if you want to travel on public transport during Golden Week you need to be comfortable with the idea of no personal space, because you'll be getting to know (and smell!) your fellow travellers very, very well. But there's an up-side: Tokyo hums at this time, as locals and visitors pour into the city, soaking up the festive atmosphere. Street food is cheap and plentiful, and parks such as Shinjuku Gyoen become lively picnic grounds. Festivals, street markets and colourful parades pop up across the city. Even the tranquil temples and shrines take on a lively air, filled with chattering visitors who are not feeling the serenity. On paper, this week could seem loud, boorish and disrespectful; something to be avoided. But it works. Everyone is tolerant, and the atmosphere is happy and friendly.

But what if you only have time to indulge in a few quintessential Tokyo experiences? For different takes, consider these: geisha, sumo and pussycats.

Geisha have been part of Japan's cultural fabric for centuries, evolving from humble beginnings in the 17th century. In the early days geisha were young men, but over time women took over and by the late 1800s geisha had become synonymous with femininity and grace. The term 'geisha' means 'art person' and they are skilled in a variety of traditional arts. An authentic geisha experience involves your hostesses performing stylised dances, playing traditional instruments like the *shamisen,* serving tea in stately ceremonies and engaging in games of skill with guests, such as *karuta* (a card game) or *origata* (paper folding). The atmosphere is intimate, giving you a chance to learn about the history and arts of geisha culture firsthand.

Sumo in Tokyo is unlike any other sporting event you've seen. It's steeped in centuries of tradition and while the matches themselves are intense, the surrounding

rituals make them feel more like ceremonies than straight competitions. As you sit in the Ryogoku Kokugikan, Tokyo's main sumo arena, the air buzzes with anticipation. The wrestlers, in their distinctive loincloths, slowly and deliberately stomp their feet, clap their hands and throw salt to purify the space. But when the match begins, everything shifts. The pace is sudden, explosive and strangely graceful. In a matter of seconds these massive men, some weighing well over 150kg, are locked in intense combat, each trying to force the other out of the ring or onto the ground. The tension is palpable, and when a wrestler is thrown or pushed out, the arena erupts.

Cat cafés might offer the coffee experience you didn't know you needed. If you're an animal lover, and especially if you love cats, you'll find the experience delightful. Japan opened its first cat café in 2004. Now there are around 150 in the country, and they're a beloved part of Tokyo's café culture in particular. Other cafés offer different animals and you might squeal at the thought of a hedgehog café, or want to channel your inner Harry Potter by visiting an owl café. But don't. Seriously, don't. While some cafés have better animal welfare standards than others, there's no escaping the fact that owls and hedgehogs are nocturnal wild animals who don't respond well to being handled, or forced to sit under bright lights to be photographed by prattling humans, oblivious to their distress. But moggies have been domesticated for thousands of years, and as earlier noted, if a cat doesn't want to engage with you, woe betide the human who tries to make it.

You're also here to get some vintage shopping done. Turns out, Tokyo is a fantastic place for antique and vintage enthusiasts with a variety of shops and markets offering everything from traditional Japanese antiques to vintage clothing and quirky collectables. Haggling is not common in Japan, but it's more acceptable in markets like Oedo Antique Market and Ameyoko, where you can politely ask for a discount if you're buying multiple items. Some spots to consider are:

Ameyoko Market: This bustling street market has a mix of affordable vintage and second-hand goods including old watches, jewellery, clothing and smalls. It's more of a general market but can offer some great finds.

Aoyama Antique Market: This upscale market is known for high-quality antiques, including ceramics, samurai swords, ukiyo-e woodblock prints and furniture. Vintage kimonos start at $200 and can reach to over $1000 for more intricate or rare. But long strips of silk from unpicked kimonos can often be found for very reasonable prices. It's a great place to find rare and elegant items, though it's more expensive than Ameyoko Market.

Daikanyama T-Site: Though primarily a lifestyle and book store, the Daikanyama T-Site also features a vintage shop offering high-end silk kimonos and antique kimono fabric sourced from antique dealers across Japan. Look out for shibori silk, covered in hundreds, sometimes thousands, of tiny tie-dyed dots. It's a massively labour-intensive lost art, and exquisite.

Jingumae Antique Market: This is a fantastic place to hunt for high-quality vintage silk kimonos and kimono-related accessories, as well as old Japanese art and unique souvenirs. It's also a great place for people-watching – as the song says, you Harajuku girls, damn you've got some wicked style.

Kappabashi Street: There are many shops here selling affordable vintage kitchenware, including antique utensils, old Japanese ceramics and unique food-related antiques such as old tea sets and wooden sushi boxes.

Nakano Broadway: This is a multi-storey complex known for vintage toys, retro pop-culture items and rare collectables. There are also shops specialising in antique ceramics and vintage furniture.

Oedo Antique Market: A popular outdoor antique market, here you'll find a wide range of antiques from old pottery to vintage jewellery, furniture and art.

Roppongi Antique Shops: In the Roppongi district, you'll find a collection of high-end shops specialising in rare Chinese and Japanese antiques, fine art and unique vintage furniture.

Shibuya Antique Mall: This is not as exciting as the name implies. Still, it offers a diverse choice of vintage goods, from furniture and lighting to decorative items, jewellery and some vintage clothing.

Suginami Antique Street: A hidden gem, this street is lined with small shops offering a range of goods: furniture to vintage textiles and old-school Japanese tools.

If you're tempted to buy silk kimonos, it's good to know these days it's no longer considered bad luck to wear a used one. In fact, with the popularity of vintage fashion around the world, wearing an antique or vintage kimono is now common and many fashionistas in Japan appreciate the history and craftsmanship of older garments. But condition is everything, and wearing a damaged or threadbare kimono in public is frowned upon.

There are also cultural nuances to consider when wearing a vintage kimono. They're often associated with significant events such as weddings so if you're wearing a vintage kimono for an important occasion, make sure it's right for the event, both in terms of style and formality, because some kimonos are considered more suitable for casual wear. If you want to wear one at a special event, educate yourself before you look culturally ill-informed.

Finally, there are a few important legal and Customs restrictions to keep in mind when exporting antiques from Japan and importing them into Australia. The key points are: You'll declare your purchases to Customs when leaving Japan and if together they're worth more than $A10,000 you'll complete an export declaration. Australian Quarantine is strict about anything that could harbour soil, insects or mould, so you must identify organic items so they can be fumigated upon arrival, before you collect them.

Many people love antique netsuke, but there's a trap for new collectors: they tend to be made from wood or ivory. If they're ivory, you'll need a special export permit for them. Take a dealer's advice - don't even bother trying to export them. Even if you could navigate the labyrinth known as the Japanese Agency for Cultural Affairs and get the right export certificates, you'll then face the unsympathetic gaze of Australian Customs, who strictly enforce the Convention on International Trade in Endangered Species of Wild Fauna and Flora. But if their interpretation of the law is different from yours, they won't hesitate to confiscate your pieces, no matter how many export certificates you wave at them. Should you try to import undocumented ivory, their wrath will know no bounds.

Above: Geisha have become synonymous with femininity and grace. *Left:* Oedo is a popular outdoor antique market. *Below left:* The bustling Ameyoko Market.

Besides writing features for *Antiques to Vintage*, Debra Palmen is the author of *The Expert Guide to* … series for antiques collectors, and an Art Deco era illustrated storybook series. Her latest books, *A Brief Guide to Mixology – From Ancient Elixirs to Modern Mixes* and *Hunted & Collected: On the Trail of Bargains & Treasures with an International Antiques Buyer* have both just been released. Visit your local bookshop, or buy direct from Debra at www.frenchandvintage.biz/books.

Scandalous Silver

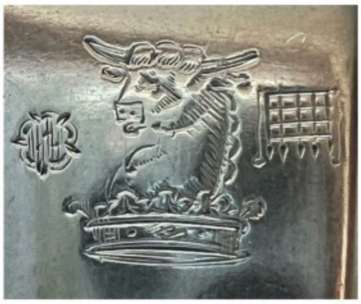
ELIZABETH CHEUNG AND **BILLY ROBERTSON** FROM CACHE ANTIQUES IN SYDNEY UNCOVER THE SCANDAL OF LORD NEVILL...

This beautiful William IV set of six sterling silver tablespoons with marks for London 1832, Jonathan Hayne, bears the crest of the Marquess of Abergavenny, current head of the House of Neville.

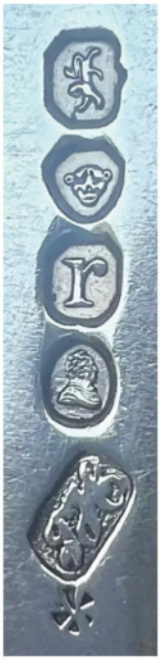
The House of Neville was founded in the 13th century by Geoffrey de Neville, who adopted his mother's Norman surname as it accorded more social advantages. His prescient decision-making was inherited by his son Robert, who, having backed Henry III during the Second Barons' War (1264–1267), was appointed Chief Justice of the Northern Forests and secured the family's rise to power.

Throughout the next century the family's practise of military tradition and service to the Crown bore fruit and by the late 14th century the Nevilles would be one of the most powerful houses in the north. Unfortunately, they would also soon be swept up in a bloody civil war that embroiled the nation - The War of the Roses. By that time, through intermarriage with other powerful houses, the Nevilles had three distinct main branches headed by the Earls of Westmorland, Salisbury and Warwick. Other branches of note would include the Latimer and Abergavenny lines.

Dramatised in Shakespeare's epic historical plays known as *The Henriad*, this vastly influential period of English history saw the whole of England swept up in the grisly battles between the Lancastrians and the Yorkists. The fall of the Yorkists meant many great northern houses were severely weakened, with the Nevilles losing such eminent nobles such as Warwick the Kingmaker.



The ducal crest and badges are beautifully engraved on each spoon, depicting a bull's head emerging from a ducal coronet with a rose gu, seeded and barbed vert to the left and to the right a portcullis. Jonathan Hayne was a prolific and highly-regarded silversmith, pioneering techniques that would be documented in Andrew Ure's 1839 publication A Dictionary of Arts, Manufactures, and Mines. This set of spoons is available from Cache Antiques in Sydney for $1600.



By the time of Elizabeth I's reign the northern earls were greatly disaffected. A policy of centralisation by the crown threatened their power, and just as distressing was the prospect of a Protestant queen. Two of the great northern houses in particular, the Percys and Nevilles, led an uprising but the rebellion failed and the last of the main Neville branches - the Earl of Westmorland - lost his title and land. The only Neville branch to remain was the Bergavenny line, members of whom were staunch loyalists. The barony of what would later be known as Abergavenny would be elevated to an earldom and subsequently a marquisate by the 19th century, which leads us to the scandal in our tale.

By the mid-1880s, one Lord William Beauchamp Nevill (no 'e') (1860-1939) found himself in hot water. The fourth son of the Marquess of Abergavenny, he was in reduced circumstances; having converted to Catholicism and entered into trade, his enraged father had all but cut him off. Initially this had not affected him too severely; his 1889 marriage to Mabel Murietta, daughter of the immensely wealthy Spanish financier José de Murrieta, the Marqués de Santurce, was a society highlight and insulated him from the initial shock. However the Murrieta family firm failed soon after the wedding and Lord Nevill began racking up debt without his wife's knowledge. In 1897 Lord Nevill tricked his young friend Herbert Henry Spender-Clay into signing promissory notes totalling £10,000, which he used at a moneylender. This led to the Hidden Signature Cases, brought by the Treasury against Lord Nevill, resulting in the latter serving five years of penal servitude at Wormwood Scrubs prison in London.

One might think he had learned his lesson, but in 1906 fashionable London was shocked by Lord William again in what would be known as the Black Diamonds Case. Having placed a box of jewellery worth £400 at a Chelsea jeweller and pawnbroker, he surreptitiously swapped the box for one containing coals. The next day, he pledged some of the same pieces at another pawnbroker's. Arrested again in 1906, this time it took the jury just two minutes to pronounce him guilty, sentencing him to one year with hard labour.

Despite Lord William Nevill having blemished "an ancient and noble name", the House of Neville remains one whose impact on English history cannot be denied.

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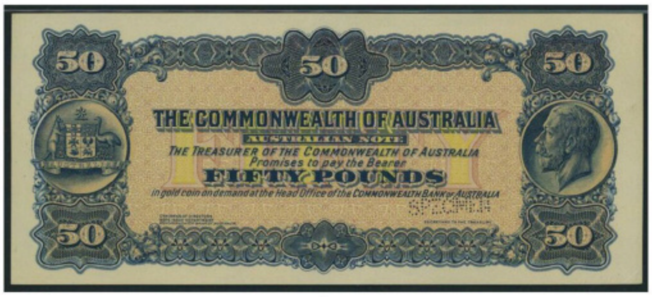
bits and pieces

Mad estimates, a mythical note, Dutch dummies, Martin Bros, Mickey, Southside closes, a velocipede and Whitefriars glass...

Guesstimates.... what were they thinking?

A 1930s Lenci boudoir doll estimated at $300 sold for $7000… A cased taxidermy of a Grey Kiwi sold for $5200 against an estimate of $100… Singer Robbie Williams paid $40,000 for a pair of comedian Eric Morecambe's glasses that were estimated at $4000… A pair of Chinese famille rose vases estimated at $350 sold for $12,970… A set of 8 Art Deco metal and pink glass wall lights sold for $5000 against an estimate of $80… A graduated apple green jade necklace estimated at $600 sold for $24,000… A George III silk sampler sold for $8800 against an estimate of $250… A tinplate clockwork Triang Minic LMS railway van estimated at $150 sold for $2000… A boxed set of 12 Limoges porcelain tea cups and saucers sold for $8190 against an estimate of $250… A Qing famille rose vase with a Qianlong four-character mark estimated at $150 sold for $42,300… A Qianlong period hunting knife in gold, jade and email sold for $82,800 against an estimate of $2000…


50
THE COMMONWEALTH OF AUSTRALIA
AUSTRALIAN NOTE
The Treasurer of the Commonwealth of Australia
Promises to pay the Bearer
FIFTY POUNDS
in gold coin on demand at the Head Office of the Commonwealth Bank of Australia
SPECIMEN

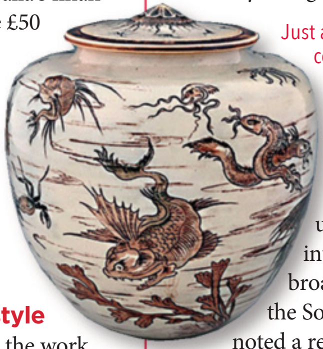
Discovered just in time to feature on the front cover of a new reference book on Australian currency, this 1924 Australian £50 note sold for $32,000 at Spink in London.

$32,000 for 50 quid note

But it wasn't just any old note… it was mythical. The 1924 Australian £50 note that sold for $32,000 at Spink in London was previously unknown, unrecorded and uncirculated. 'The backdrop to this extraordinary note is a pivotal period in Australia's monetary history,' noted the Spink catalogue. A unified financial system was established after WWI with the federation of Australia in 1901, granting the newly formed Federal Parliament authority over banking and currency. The Australian Notes Act of 1910 empowered the Commonwealth Treasury with exclusive control over banknote issuance, prohibiting banks and the Queensland Government from circulating their own notes by means of a 10% tax on any of their issues still circulating. This legislative framework aimed to consolidate the nation's financial infrastructure and prevent the confusion caused by the circulation of a multitude of different private bank notes. In 1911 the Commonwealth Bank of Australia was established, which ultimately assumed the responsibility of managing banknote issuance. In 1924, subsequent amendments empowered the bank to gain direct control over note production, significantly modernising Australia's financial landscape. The £50 note, said Spink, has long been regarded as the missing link in Australia's monetary narrative.

Martin Bros and their sophisticated style

When we mention the work of the Martin Bros we're usually talking about their delightful 'grotesques' that have been bringing top auction prices for a couple of decades, but this time it's something altogether more sophisticated in the spotlight. The recent UK sale of a private collection of Martin Bros pottery included a shouldered-form vase of quite traditional shape, although its decoration – of sea creatures, seaweed and crustaceans in sgraffito, from the Aquatic series – was on the characterful side. Last sold at auction in 2011 for $19,000, in early February it made a whopping $68,000. Another conventionally shaped piece from the same series, this time a jar and cover dating from October 1896, sold for $46,000 after having last sold at auction just six years ago when it made $24,000. Both pieces had featured in the 1978 exhibition *The Martin Brothers Pottery* at Sotheby's Belgravia. 'This sale underlined the interest in the broader output of the Southall studio,' noted a report in the UK trade newspaper *Antiques Trade Gazette*, adding that strong bidding in the art pottery sector signalled a promising start to the year.



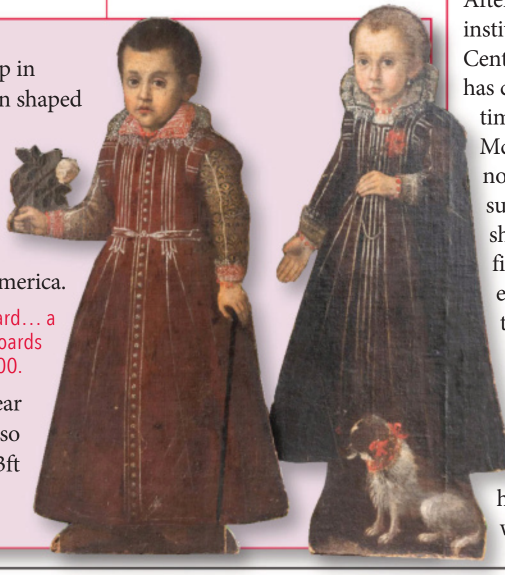
Just a little more conventional… a Martin Bros vase that sold for $68,000 at a UK auction in February.

One door closes and another opens

After 40 years of trading, the institution of Southside Antique Centre in Annerley, Brisbane, has closed its doors for the final time. Owner Rhonda McGuigan – who has herself notched up 85 years and is surely due for a rest – said she had been unsuccessful in finding someone who wanted to step in and take over the business. "I'll miss it, but age creeps up on you," she told ABC News. Running one of the largest antique stores in the country has not been for the faint-hearted, with a seven-day-a-week work commitment,

Interest for total dummies

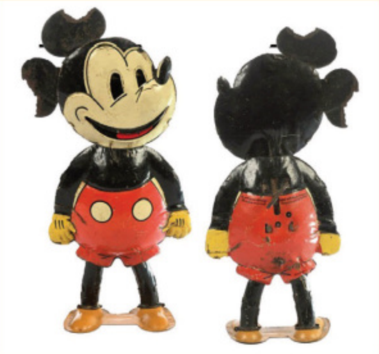
In the early 17th century a curious item began popping up in Holland in the form of life-sized flat wooden figures, often shaped and painted to resemble soldiers, children, servants and animals. Although their exact purpose can only be guessed at – suggestions include everything from doorstops and fire screen to burglar deterrents and props for practical jokes – by the late 17th century the trend had spread to the continent, Britain and colonial America. While the earlier examples were hand painted and cut, later they were often mass-produced. So how much does one need to pay for a 17th century whimsy such as this, we hear you ask? In late January a pair of early dummy boards (also known as silent companions) of a girl and boy, standing 3ft 4in high and dating to c.1615-30, sold at the UK auction house Wotton Auction Rooms for $8000.



Seen and not heard… a pair of dummy boards that sold for $8000.

Taking the Mickey

He was one of the first examples of promotional merchandising and he's still one of the best: Mickey Mouse. Walt Disney realised the power of marketing very early in Mickey's career and was shrewd enough to create licences and collect royalties for the sale of everything from tin toys and books to wallpaper, clothing and napkins. But it was a tin toy that took centre stage at a UK auction in early March, when an early 1930s wind-up Mickey with a built-in key mechanism sold for $22,050. When the key is wound, the figure moves side to side and his mouth widens to flash a toothy smile. One of the rarest of Mickey toys because of his five-finger design (most have four fingers), he wasn't in the best condition, with a missing rubber tail, corroded ears, a crack to his right brow and left cheek and 'general age-related wear', but even so he beat the 2014 price of the same figure, also with some condition issues, that sold for $13,428.

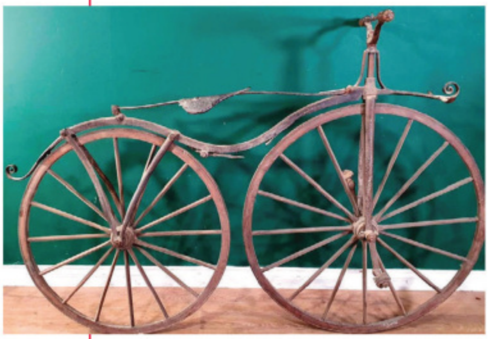


Giving five fingers… this Mickey Mouse sold for $22,050 at a UK sale in March.

and Rhonda is looking forward to some down time and maybe even some travelling. "We'll miss the customers and the wonderland of goodies that has been Southside Antiques," she said, "but the memories will stay with us and we hope live on with the treasures that have been given a new home." Meanwhile, as one institution closes a new one has opened in the form of Gallery 201 in Paddington, Brisbane. Proprietor Andrew Butterfield is a man of many talents; as well as running his new gallery with several dealers, he also makes the most amazing dollhouse miniatures (you can see them on his Insta page). Plus he makes a very good cuppa: "We have a good kettle and we're prepared to use it," he said. "Drop by for a cup of tea any time. There's not much that a good cuppa can't solve." That, and a browse through Brisbane's newest antique gallery just 10 minutes from the CBD

Not designed for comfort: the velocipede

Made with a wrought-iron frame, wooden wheels and iron tyres, the velocipede – developed in France and the direct forerunner of the modern bicycle – was never going to be built for comfort. The earliest design was called the serpentine after its sweeping frame and curled tail ends. It featured a slightly larger front wheel, wooden handlebars, and an iron saddle – ouch! Made in the 1850s and '60s and considered rare today, an example c.1868-69 was offered at an auction in the UK recently with a very conservative estimate of around $800. As it happened, there were two velocipede enthusiasts in the room and a bidding battle ensued that saw the victor pay $24,500 for his new ride.



Considered iconic: an 1860s velocipede cruised in at $24,500 at a UK auction.

New collectors drive prices

To prove the maxim that something is worth what someone is prepared to pay for it, we need only to look at the market for the Textured range of Whitefriars glass, released in 1967. All the rage in the Noughties, and with ever increasing prices, by 2019 it was possible to buy a Teardrop vase in sage green at auction for $400 and the same vase but in the rarer lilac colour (produced only in 1974) for $550. But enter several very active collectors and everything changes. In February, an example of that same sage green Teardrop vase sold at auction for $5940 while a lilac version brought $2520. A first edition of the Banjo vase in indigo also sold well at $4320. 'In June 2023 one of a handful of versions of an aubergine Banjo vase c.1972 took $7650,' writes Roland Arkell in the UK trade newspaper *Antiques Trade Gazette*, 'which is a record for this collecting niche.'

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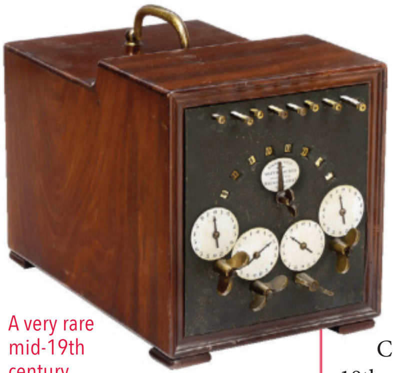
bits and pieces

… a giant calculator, Sonny & Betty, an Order of the Garter, a legs-only painting, Wedgwood in Townsville and all the fairs and events…

It was no pocket calculator

In 1842, French clockmaker and technician Zoe Timoleon Louis Maurel produced a pioneering calculating machine called the Arithmaurel. The idea was that, by just one turn of the handle and the setting of a lever, it would produce an automatic multiplication. After patenting his invention, Maurel realised that the calculator – which required competing mechanisms to be turned – was going to be too hard to build as a commercial option so employed the assistance of his friend, engineer Jean Jayet, to simplify things. A new patent was issued in 1846 and in 1849 the calculator was exhibited at the Exposition nationale in Paris. Clockmaker Joseph Thaddaus Winnerl was engaged to mass-produce the updated version, which was housed in a 28cm long mahogany case and had four enamel dials for setting the numbers to be calculated, but the mechanism as still so complex that only around 30 models were ever completed. How astonished would Maurel be today, to not only witness the pocket calculator, but also the mobile phone – no actual calculator required.

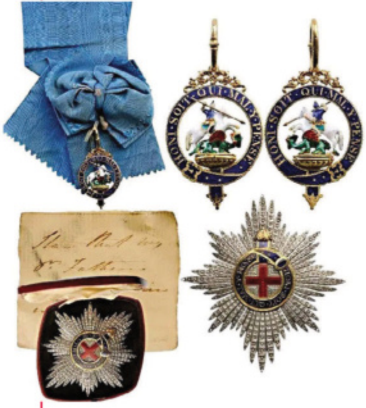

A very rare mid-19th century pioneering calculating device.

Masterchef and the Coliseum

A brand new café has opened adjacent to Coliseum Antiques in Newcastle, NSW and it's booming. Sonny & Betty is the venture of former *Masterchef* contestant Reece Hignell, who runs three other dining outlets in Newcastle and Maitland. "I live around the corner, and I've always really loved this space," he told online news hub HunterHunter. "It's often been talked about in the Mayfield community page and that it's operated as a bit of a revolving door for cafe owners. I chimed in and put my hand up." Reece got the keys in December and says, "We repolished the floors, brought in some new equipment, started collecting furniture online, and that was pretty much it. I wanted the space to complement next door, to almost feel like an extension of Coliseum Antiques." The café has been going gangbusters since it opened in early February, with people queuing to enjoy the fresh cakes and pastries, sensational coffee and a Colombian-inspired brunch menu. It's also meant an earlier start for the staff at Coliseum Antiques, who have been opening up at 8am for keen nostalgia buffs to do their shopping after breakfast. "We want it to feel like home for locals," says Reece.

British knighthood shines in Vienna

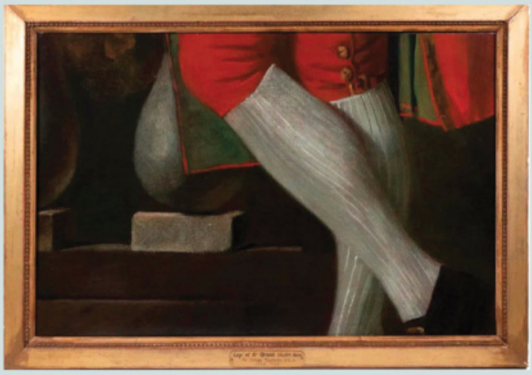
Complete sets of the late 18th century Order of the Garter are rare. The most senior order of knighthood in the UK honours system, it comprised the gold and enamel Lesser George and a silver, gold and enamel breast star. So when a set turned up at La Galerie Numismatique in Vienna in February, there was always going to be international interest. Although the recipient's identity was unknown, the Lesser George was suspended to its original silk sash and the Garter star – with rays hinged by blued-steel feather springs that allowed it to move '*en trembleuse*' – was offered in its red Morocco leather case. The set went for more than seven times its estimate, at $128,750. The Order of the Garter dates to 1348, when King Edward III was so inspired by tales of King Arthur and the chivalry of the Knights of the Round Table that he set up his own group of honourable knights that he called the Order of the Garter. Originally limited to aristocracy, Knights are today personally chosen by the monarch and can be from a variety of backgrounds. Every June a grand procession of the Knights takes place at Windsor Castle, accompanied by a marching band and Officers of the Order, all in grand ceremonial dress. The Lesser George, which features an image of St George encircled with the Garter worn as a separate badge, was first introduced in the early 16th century. Lesser Georges were originally hung from a blue ribbon around the neck in order to be worn upon the breast but by the late 17th century it had become practice to sling the Lesser George under the right arm, a contemporary chronicler explaining that this was for 'conveniency of riding and action'. The Garter star originated in 1626 as a more informal item of regalia required to be worn by Knights Companions whenever they were not wearing their robes.


A rare full set of the Order of the Garter. It sold for $128,750 at an auction in Vienna.

Coming up: Malvern Doll Fair is on May 31 at Malvern Town Hall, Vic… The Sydney Fair runs from May 29 to June 1 at Randwick Racecourse in Sydney, NSW… Pinjarra Antiques Fair is on June 1 at the Civic Centre, Pinjarra, WA… Brunswick Heads Old & Gold Festival is on June 7 in the town of Brunswick Heads, NSW… The Shire

The legs have it

Not everyone would want a painting of a gentleman's knees and calves – and nothing of the rest of the body – but there were enough takers at a US auction in late February for an unsigned oil on linen to sell for US$7000. The painting showed a man's lower legs clad in bright crimson knee breeches and white hose, with a frame tag that read: '*Legs of Sir Gerard Napier, Bart. Sir Joshua Reynolds, P.R.A., 1723-1792*'. The work is probably a fragment from a portrait cut down in Reynolds' studio, but still…


The legs of Sir Gerard Napier, for which someone paid US$7000.

From the V&A to... Townsville

It's not what you expect to come across in a regional Australian town: an exclusive exhibition of Wedgwood, direct from the UK's Victoria and Albert Museum. But that's what you'll find at the Perc Tucker Regional Gallery in Townsville until August 24, with *Wedgwood: Artists and Industry* showcasing around 170 museum highlights from more than 200 years of Wedgwood ceramics and design. "To have an exhibition of this calibre, where people can see the making of Wedgwood ceramics over the last 250 years, is a real big coup for us," City Galleries director Dr Holly Arden told ABC North Qld. "[Josiah Wedgwood] was able to sell his ceramics to royal families — from Catherine the Great in Russia to the British Royal Family — but then make tableware that everyday people could afford." The Townsville City Council hopes the exhibition will attract visitors from across the country during the city's busy winter events season.

June 8 at Sutherland Basketball Stadium in Sydney, NSW… The South Australian State Collectables Fair & Exhibition is on June 7 and 8 at the Port Adelaide Recreation Centre, SA… Aussie Fairs Morayfield is on June 7 and 8 at Morayfield Sports Centre, Qld… Sunday June 8 is The Collectors Mark Fair at Wentworth Park in Sydney… The Orange Antique Fair is on June 13 to 15 in Orange, NSW… Lilydale Antiques Fair is at St Patricks Community Centre, Lilydale, Vic on June 14… Collectorville Retro Fair is on June 15 at Rocklea Showground, Qld… Aussie Fairs Esk is on June 21 and 22 at Somerset Civic Centre, Esk, Qld… Aussie Fairs Eagleby is on June 28 and 29 at the Distillery Road Markets, Eagleby, Qld… .NSW Postcard Collectors Society Fair is at Croydon Community Hall, NSW on June 22… WA Card Collector's Open Day & Fair is on June 27 and 28 at Mt Lawley Church Hall, WA… Albion Antiques Fair runs from June 27 to 29 at Kedron Wavell Services Club, Qld… Cannington Collectors Fair is on June 29 at the Cannington Exhibition Centre, WA… Petersham Stamp, Coin and Banknote Fair is on the same day, at Petersham Town Hall, NSW… CollectFest Melbourne is on July 5 and 6 at the Convention Centre… Kiama Vintage Fair is on Sunday July 6 in Kiama, NSW... Aussie Fairs Toowoomba is on July 12 and 13 at Toowoomba Showgrounds, Qld… Pakenham Antique Fair is on July 19 at Pakenham, Vic… Aussie Fairs Ipswich is on July 26 at Ipswich Showgrounds... CollectFest Brisbane is on July 26 and 27 at the Convention & Exhibition Centre… Noble Numismatics Sale 139 runs from July 29 to August 1 in their Sydney rooms ... The Melbourne Fair runs from July 31 to August 3 at Caulfield Racecourse in Melbourne, Vic… ABCR Auctions Sale 61 runs online from August 6 to 16... Darwin Aboriginal Art Fair runs from August 7 to 10 at Darwin Convention Centre, NT… ACT Seasonal Antique & Collectable Fair is on August 8 to 10 at Albert Hall, Yarralumla, ACT… Aussie Fairs Gatton is on August 9 and 10 at Gatton Shire Hall, Qld... Sunday August 10 is The Collectors Mark Fair at Wentworth Park in Sydney… Strathalbyn Antique Fair is on August 16 and 17 in the town of Strathalbyn, SA… Hobart Doll Club Show is on August 16 and 17 at Lindisfarne, Tas… Terrigal Antique & Vintage Fair is the same weekend at East Gosford, NSW… Aussie Fairs Samford is also on August 16 and 17 at Samford Showgrounds... The ABC Doll Club Barbie Convention is on August 22 to 24 at Pullman Sydney Airport Hotel, NSW… Chiltern Antique Fair is on August 23 and 24 at Chiltern Memorial Hall, Vic… CollectFest Sydney is at the International Convention Centre on August 23 and 24… Hurstville Collectables Fair is on August 24 in Hurstville, NSW… Wedgwood: Artists and Industry is at the Perc Tucker Regional Gallery in Townsville until August 24... Coffs Harbour Antiques & Collectors Fair is on August 29 to 31 at the Coffs Showground, NSW… The Big Show is on August 30 and 31 at Toowoomba Showgrounds, Qld… Collectorama is at Nambour Showgrounds, Qld on September 6… Tarnagulla Strictly Vintage Fair is on September 7 at Tarnagulla, Vic… Kyneton Antique Fair is on September 6 and 7 at Kyneton, Vic… South Perth Antiques Fair is on the same weekend at the Civic Centre, WA… Dungog Tea Party runs from September 10 to 14 in Dungog, NSW… Collectorville Retro Fair is on September 21 at Rocklea Showgrounds, Qld… The Hunter Valley Arms Fair is on at Maitland Showground, Maitland September 27 and 28... Swagger: Gentlemen of Fashion is at The Johnston Collection in Melbourne until September 28.

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Letters to the Editor

Okay, we're feeling pretty good… here are some reader comments…

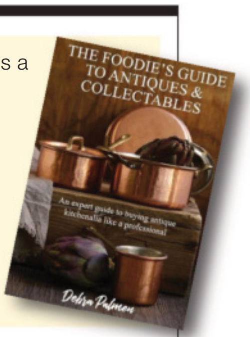
Thank you for your lovely email. I know how busy you must be, so it's very nice to have the personal touch. I will just let you know that I have been a long time fan of your magazine. I'm guessing I've been a user of your magazines and the wonderful annual books, Carter's Price Guide in their heyday, for over 30 years. I'm sure if I look back at my old issues (which I have kept in storage for 1000 years) I would find the first publication! I've always loved the magazines both because they were beautifully produced and you could feel the genuine love of antiques (as only one antique person to another would understand) from your family. Keep up the wonderful work you do in these difficult times. I am sure it is laborious trying to entice a whole new generation of collectors and keep up with this whole new changing world. Thank you again, **Teresa B. via email**

What a fabulous read your magazine is, the facts and stories are brimming with interesting and sometimes 'eye opener' articles. Sending warm regards to you and your team.
Dayle H via email.

I just want to congratulate you on your antiques magazine and say it is 'The world's best antiques and collectables magazine'!! Your ability to cram in so many interesting articles, information and stories is wonderful. I enjoy every single page! Thank you for your insight and knowledge of antiques and collectables that you generously share. It's always a pleasure to sit down with a cuppa and start turning the pages. Thank you again and for all your hard work. Kind regards, **Sonje A. via email.**

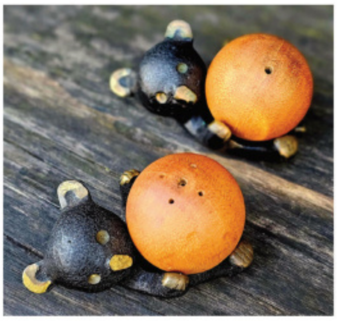
Thank you so much for your comments, Teresa, Dayle and Sonje. It's letters like yours that make us feel fabulous!

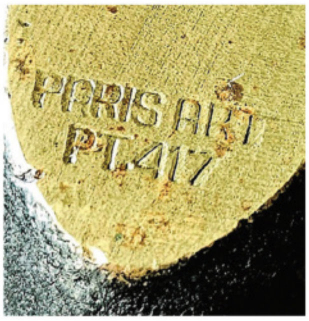
Our Star Letter this issue (from Teresa) wins a copy of *The Foodie's Guide to Antiques & Collectables* by regular *AtoV* contributor Debra Palmen. To win next issue email us at info@antiquestovintage.com.au or post your letter to Antiques to Vintage, PO Box 6900 Park Beach Plaza, Coffs Harbour NSW 2450. It can be to do with anything about collecting… so get writing today!


THE FOODIE'S GUIDE TO ANTIQUES & COLLECTABLES
An expert guide to buying antique kitchenalia like a professional
Debra Palmen

Paris Art anyone?

Kylie from Morpeth Antique Centre in Morpeth, NSW is wondering if any of our readers can tell her anything about a firm called Paris Art *(see pics below)*. She says, 'All anyone can tell me about the metal souvenir ware was that it was produced in Kings Cross Sydney during the 1950s - and even that may be a myth!' If any readers can enlighten us, please email **info@antiquestovintage.com.au** and we'll share the information. Thank you.





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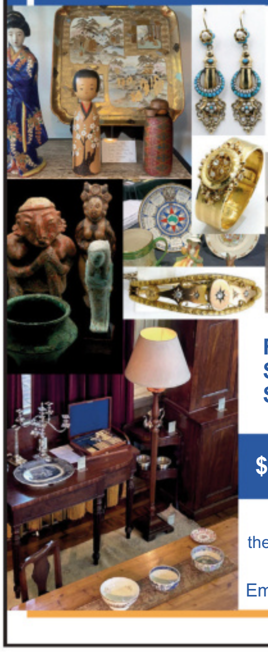

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124 Distillery Road Markets, Eagleby

TOOWOOMBA – JULY

Saturday 12th 9am-4pm, **Sunday 13th** 9am-2pm
Toowoomba Showgrounds, Toowoomba

IPSWICH – JULY

Saturday 26th 8am-2pm
Ipswich Showgrounds, Ipswich

GATTON – AUGUST

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Gatton Shire Hall, 52 North St, Gatton

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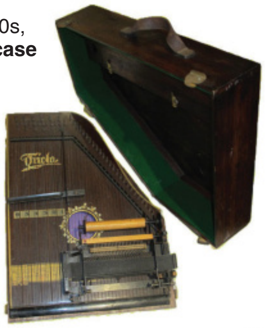
Pair of Chinese export silver offering or ceremonial wine cups by Sing Fat c.1880 to 1940. Excellent condition, marks crisp and legible. 4 cm base diam x 3cm high. 58.1g total weight, $600 the pair. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Donatella Pellini Italian hand made resin brooch, 1980s, marked with her logo, $95. **The Collectors Showcase online. Phone 08 8552 6926.**



Triola Mandoline-Zither mechanical roll-playing instrument in original case, with string tension adjuster and two string anchors and winder. Comes with approx. 50 rolls. Plays but needs tuning, $750. **Photantiques, Shop 121 Dirty Jane's Antique Market, 13-15 Banyetta St., Bowral, NSW 2576. Tel: 02 4861 5356 or 0419 614 711.**

Rare hand carved mother-of-pearl oyster forks, $25 each. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

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9ct gold vintage smoky quartz ring measuring an impressive 25.20ct, hallmarked London 1967, $2300. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Early 19th century English hand blown Bristol blue glass flagon decanter with loop handle. The neck with silvered metal mount and embossed grapevine motif, original embossed stopper surmounted with a deer, c.1840. 23.5cm high, $695. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**

World War II USA Army Officer's cap, $95. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

Red cedar turtle sculpture by Vincent Temple, 30cm x 13cm, $850. **Gallery.Australia, 103/86 Lake St, Cairns, Qld 4870. Tel: 0417 642 921.**

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West German pedestal alarm clock manufactured by Gemco c.1960s. Rare, $245. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**

Set of 4 vintage '80s cream crochet corner napkins, $39.90. **The 3R's Emporium. Etsy.com/shop/The3RsEmporium.**

1950s Carlton Ware 'Coral' finish Fish and Seaweed pipe ret, 12cm high, $75. **All In Good Time Antiques, 12a High St., Strathalbyn, SA 5255. Tel: 08 8536 4449 or 0408 832 757.**

Pair of large gilt wood dolphins in the Baroque style, carved with looping tails in the air, with remnants of gesso and gilt surface. 17th/18th century, possibly Dutch. 62cm high, $4800. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

Australian Paul Kafka armchairs $800 the pair. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

Beswick Ware 1300 Stardust Atomic vase, 24cm high. Albert Hallam design c.1950s. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**

Bronze warrior figure, 30cm high, $115. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

Vintage Czech seven piece dessert set, $49. **Shop 22 at Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

Small pocket flintlock marked Dunderdale, Mabson & Labron made around 1815, $1150. **Steel and Shot (online shop). www.steelandshot.com.au**

Art Nouveau silver and blue enamel pendant Hallmarked Birmingham 1909, $1150. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

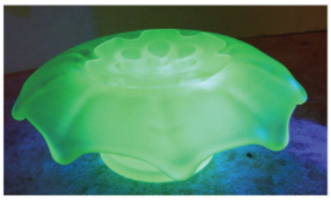
W. H. Lewis, Donald medium Codd Lemonade bottle, 10oz, $200. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

Elegant 1920s 18ct gold sapphire and diamond swirl ring c.1920, $2950. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Minic BP tanker, pre-war, $395. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

Vintage Japanese Satsuma vase handpainted with pheasant and wisteria motifs by Soko China of Kobe. Excellent condition. 12.2cm high x 9.5cm diam., $140. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

English wine glass with hexagonal cut stem and bird engraving, c.1760-80, $1300. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**



Uranium glass vase with frog $75. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

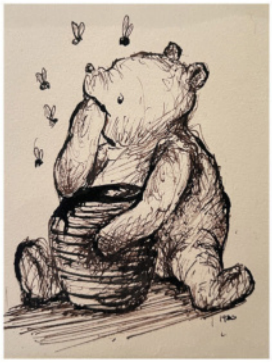
Australian 1930s glass lamp with an A burner. Height 30cm, $105. **The Original Lamp Shop, 200 Wallace Street, Braidwood, NSW 2622. Tel: 0408 483 255.**

Mid Century Japanese ceramic novelty donkey with salt and pepper paniers, $30. **The Collectors Showcase online. Phone 08 8552 6926.**

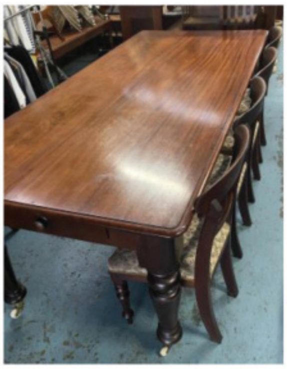
Impressive French Arts & Crafts brass planter stand c.1900. 75cm high x 31cm diam, $750. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**

Georgian c.1770 30 hour clock, $1600. **Lord's Antiques, 419 Bridge Road, Richmond, Vic 3121. Tel: 0417 585 207.**

West German pottery vase, 30cm high, $195. **Shop 15, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**



Pooh and the Honey Pot (titled verso on sheet) pen and ink on paper c.1930. 13.5cm x 10cm, $450. **Wright Gallery Fine Art, Sydney, NSW. AAADA Member. www.aaada.org**

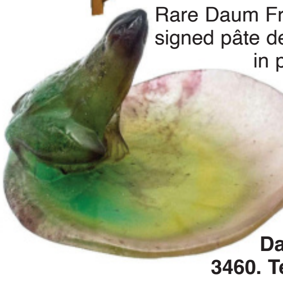


Victorian cedar turned leg dining table (8ft) with cutlery drawers each end, $1900. **Rare Find Country Antiques & Newcastle Mid Century Modern, 38-40 Denison St, Hamilton, Newcastle NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**

Christian Louboutin gunmetal 'Boulimina' glittered-leather slingbacks. Luxury Fashion, auction 9 July, estimate $280-300. **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**

Fenton topaz opalescent Vaseline uranium glass basket with hand painted flower, $356. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**

Gorgeous leadlight kitchen cabinet $995. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**



Rare Daum France signed pâte de verre frog dish in perfect condition. 7.6cm x 8.3cm, $790. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

Sterling silver curb link chain c.1890, 88cm long, $1250. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

Edwardian day hat $65. **Paul Cholewinski. Trading from Waverley Antique Bazaar and Camberwell Antique Centre. Tel: 0412 333 368.**

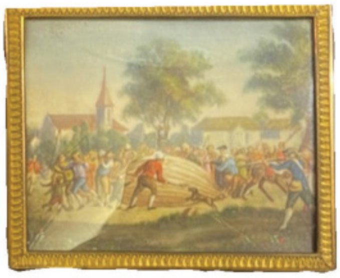
Large whisky decanter flask with solid silver overlay and blank cartouche by Gorham Silver Mfg Co. Fully marked 'Patent 1886 5814'. Polished pontil and unique locking mechanism. 20cm high x 16cm wide, USA c.1886, $3495. **Bell's Antiques, Stands 14 & 15, Tyabb Packing House Antiques, Tyabb, Vic. 3913. Call Graham 0416 254 625.**

Victorian 18ct yellow gold diamond serpent ring c.1900, $7250. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

Acanthus engraved George III silver plated teapot c.1810 $260. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

Antique Japanese export silver cherry blossom figural basket with faux bois handle. Excellent condition. Marks crisp and legible. 313g. 17.5cm total height, 18.8cm bowl diam., $2500. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Early cedar full column five drawer chest in lovely order c.1850, $3000. **Rare Find Country Antiques, 38-40 Denison St, Hamilton, NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**



Ivory miniature, 'Balloon monster Gonesse': The world's hydrogen filled ballon was launched by Jacques Charles and the Robert brothers from the Champ de Mars in Parison 27th August 1783. It flew for 45 minutes and landed in Gonesse, where the terrified local peasants destroyed it with pitchforks. Bearing signature Villers, $2400. **Simple Décor, Shop 24 Coliseum Antique Centre, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 0430 097 657.**

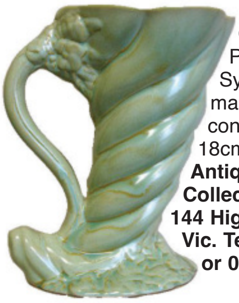
Large pair of Old Sheffield candlesticks Marked with double the sun-marks of Mathew Boulton, Sheffield c.1810. 35cm high, $1450. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

Royal Doulton flambé elephant in excellent condition, 18cm high, $2500. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Signed bronze of the Virgin Mary by Leopoldine Mimovich, OAM. 23cm high, $795. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

Grace Seccombe Australian pottery kookaburra, 14cm high x 7cm wide, $2950. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**

Royal Albert Prairie Rose coffee pot, 25cm high, $285. **Cooper Collection, Brisbane. Tel: 0439 636 452.**



Horn vase Greenways Pottery from Sydney, base mark G78. Perfect condition, 23cm x 18cm x 14cm, $95. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

Magnificent specimen from the ancient seabed in present day Morocco. Orthoceras, or straight horns, were nautiliod cephalopods that swarmed and hunted the seas 200 to 500 million years ago. 290 x 200 x 50mm, $150. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**

Art Déco porcelain vase of bell form, hand painted in brick red and black on a white ground with a scroll design. Printed cypher for Henri Delcourt, Boulogne-sur-Mer to base. French, c.1930. 17.5cm high, $395. **Une Belle Chose. Tel: 0409 419 451. www.unebellechose.com.au**

Black & Decker
POWER TOOL CHEST

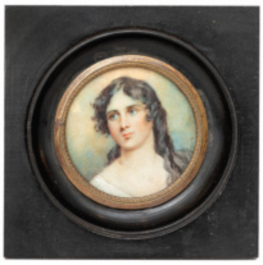
Vintage Black & Decker tool box, information booklet and guide included (box only), $85. **Shop 17, Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

Ceramic zebra, 65cm long x 40cm high, $395. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

Intricate ribbon crown finished in gold leaf. 75cm wide x 120cm high, $990 with plain mirror or $1250 with bevelled mirror. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**

See LOTS more Paraphernalia at our gorgeous NEW website: www.antiquestovintage.com.au

Royal Worcester hand painted jug with floral pattern, c.1887. 13cm high, $345. **Lynzay Antiques, Teneriffe, Qld. AAADA Member. www.aaada.org**



19th century hand painted miniature portrait on ivory of 'Lady Nugent' after Sir Thomas Lawrence. Signed but indecipherable. In an embossed brass and ebonised frame. 13.5cm x 13.5cm, $450. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**

Shelley China Blue Rock set: cake plate, milk, sugar and six trios. Scalloped edge c.1940s, $950. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**

Vintage gold toned cicada brooch or pin with a black and turquoise stone, $90. **Stall 111 Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**

Pair of hand painted milk glass vases with cherry blossom detail, $245. **Deco Heaven, Shop 18 Tyabb Packing House Antique Centre, 14 Mornington-Tyabb Rd, Tyabb, Vic 3913. Tel: 0418 513 971.**

1966 Enicar Sherpa Guide World time Mark III reference 148.35.01 in an unpolished case c.1966, $6850. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Gilly's
Lemon Cream
Old fashioned beeswax polish
✓ Easy to apply
✓ Silicone free
Clear - 200ML

Gilly's Cream Polish. A light, creamy beeswax polish designed to nourish and protect timber furniture. It can also be used to excellent effect on leather, vinyl and Linoleum floors. **www.gillysaustralia.com.au**

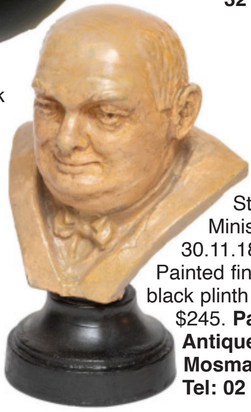
Mid-Victorian Oriental pattern cabinet plate with lustre highlights. 23cm diam, $75. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

Moorcroft vase titled Adenium Dance, designed by Rachel Bishop as part of the Icons of Australia collection. A 2017 trial piece, limited edition of 30. 42cm high x 21cm diam, $1550. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

Wallendorf figurine $200. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

Marc Kalifa art glass oil burner (missing brass wick holder). Limited Edition 5 of 190, $85. **Pombo Mart, 2846 Princes Hwy, Pomborneit North, Vic 3260. Tel: 03 5594 7312.**

Clarice Cliff Lotus float bowl. Rare, $325. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**



British Statesman and Prime Minister Winston Churchill 30.11.1874 - 24.1.1964. Painted finish metal bust on a black plinth c.1940. 16.5cm high, $245. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**

Vintage 1980s Vogue 7805 A Line Skirt and Pants sewing pattern, uncut 71cm waist, $15.90. **The 3R's Emporium. Etsy.com/shop /The3RsEmporium.**

Fine quality continental silver and enamel cigarette case decorated in red, black and gold enamels depicting a quail in a cherry blossom tree in the Chinoiserie style. Stamped "935". Austrian, c.1920, $1245. **Une Belle Chose. Tel: 0409 419 451. www.unebellechose.com.au**

Large bronze Shi Shi koro incense burner, late 19th century, $680. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

Set of mid-century drawers, $1195. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

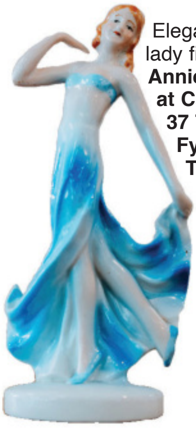
Japanese Navy binoculars c.1940s in fair condition with signs of wear. Etching to one eye piece: Ray H.H NX23591 CPL (Harold Herbert Ray). Fantastic piece of history, $2500. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Staffordshire 'Mansion' pastille burner with guard dog, c.1840. 15cm high, $425. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

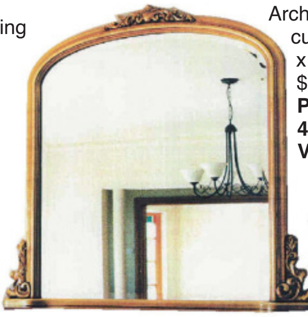
A Victorian ivory silk piano shawl embroidered with cream flowers, $980. **Simple Décor, Shop 24 Coliseum Antique Centre, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 0430 097 657.**

Beswick Royal Blue Cat, rare piece in this colourway. Model #1030, 15.9cm high, designed by Arthur Gredington, $650. **Cooper Collection, Brisbane. Tel: 0439 636 452.**

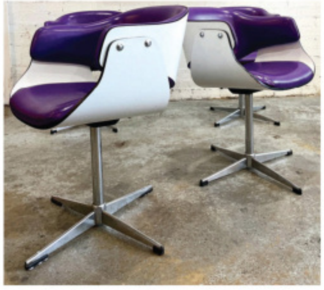
Early 20th century tin alphabet plate, Hi Diddle Diddle, featuring characters from the nursery rhyme. 21cm diam, $145. **All In Good Time Antiques, 12a High St., Strathalbyn, SA 5255. Tel: 08 8536 4449 or 0408 832 757.**



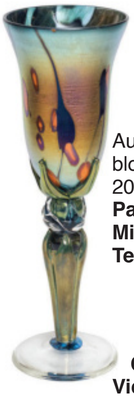
Elegant Art Deco dancing lady figurine, $126. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**



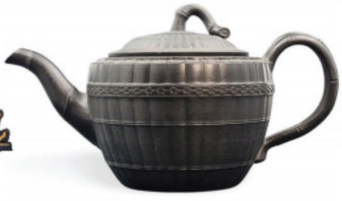
Arch top overmantle mirror, gold leaf, custom finished to suit. 120cm wide x 138cm high. $1500 plain mirror or $1700 with bevelled mirror. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**



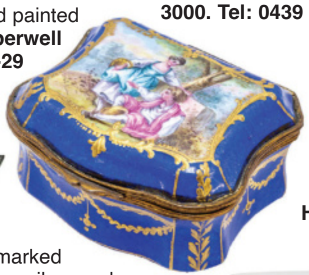
Set of 4 purple and white stools on chrome base, $950. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**



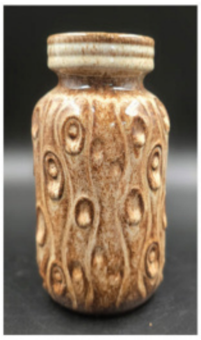
Australian Colin Heaney hand blown wine glass, signed to base 2007. 23.5cm high, $475. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**



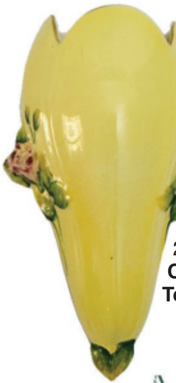
Rare and attractive Wedgwood Bamboo teapot (round) c.1790. 11cm high, $950. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**



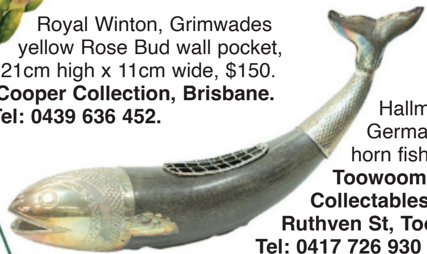
Antique Meissen hand painted trinket box, $795. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**



Mid-century West German textured studio pottery vase in brown and cream tones, 18cm high, $68. **Stall 1880 at Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**



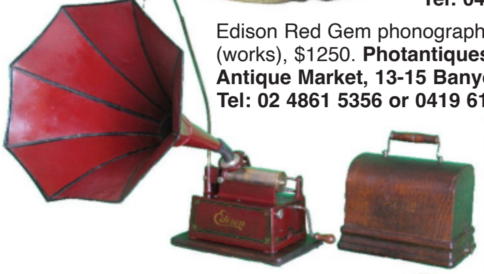
Royal Winton, Grimwades yellow Rose Bud wall pocket, 21cm high x 11cm wide, $150. **Cooper Collection, Brisbane. Tel: 0439 636 452.**



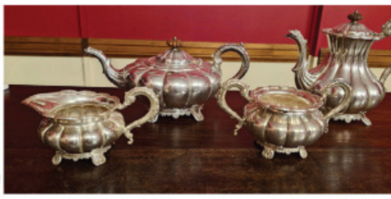
Hallmarked German silver and horn fish vase c.1930, $225. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**

Gilly's Est. 1983
Carnauba Polish
For timber, stone, marble, concrete, chalk paint
Finishing Wax - High Sheen
Clear 200ml

Gilly's Carnauba Polish. A fast-drying surface finish, rich in carnauba wax and beeswax. It hardens quickly and when buffed, imparts a beautiful, hard, high sheen. **www.gillysaustralia.com.au**

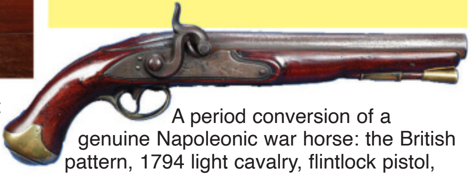


Edison Red Gem phonograph with crane, horn lid and cylinders (works), $1250. **Photantiques, Shop 121 Dirty Jane's Antique Market, 13-15 Banyetta St., Bowral, NSW 2576. Tel: 02 4861 5356 or 0419 614 711.**

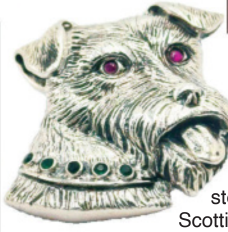


Hardy Bros four piece silver plate tea set c.1900, $295. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**

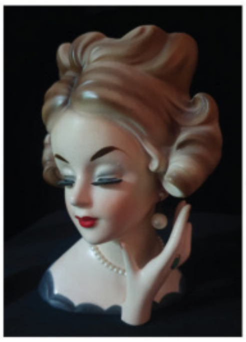
See LOTS more Paraphernalia at our gorgeous NEW website: www.antiquestovintage.com.au



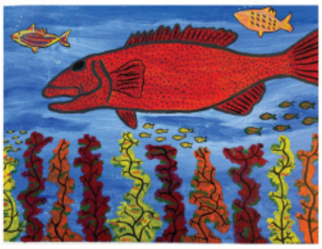
A period conversion of a genuine Napoleonic war horse: the British pattern, 1794 light cavalry, flintlock pistol, $3250. **Steel and Shot (online shop). www.steelandshot.com.au**



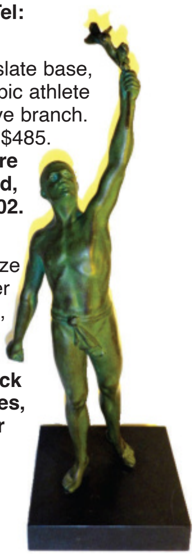
Vintage solid sterling silver Scottie dog brooch or pendant with ruby eyes and emerald collar c.1940s, $220. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**



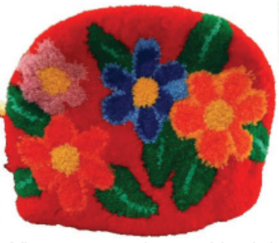
Large original lady's head vase with original sticker to base, mint condition. 18cm high, $285. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**



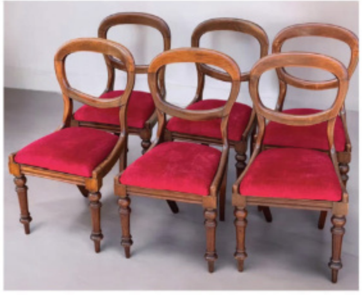
Dorothy Hobson acrylic on canvas, Coral Reef. 55cm x 77cm, $800. **Gallery.Australia, 103/86 Lake St, Cairns, Qld 4870. Tel: 0417 642 921.**



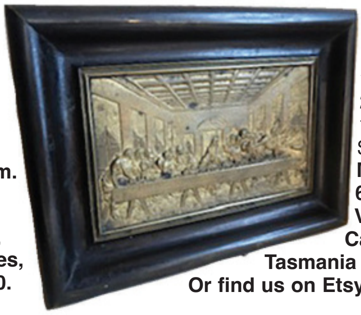
Bronze on slate base, victorious Olympic athlete brandishing an olive branch. German, c.1920s, $485. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**



Vintage 1960s/70s red latch hook floral large tea cosy, $39.90. **The 3R's Emporium. Etsy.com/shop/The3RsEmporium.**



Set of 6 Australian cedar balloon back chairs on turned legs, c.1806, $750. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**



Brass/bronze Last Supper wall plaque, 20cm x 14.2cm, $150. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

Rare authentic unused Fendi micro kan flower leather shoulder bag in pristine condition, $1630. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

DINKY TOYS
422
FORDSON THAMES FLAT TRUCK

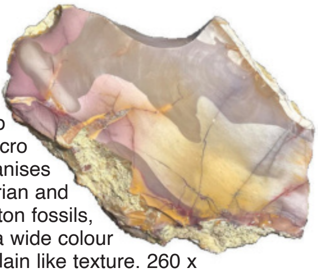
Dinky Fordson Thames flat-tray truck, boxed, $250. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

TOOHEYS
ALES

Solid old ashtray from Tooheys Brewery in Sydney. Branded inside Tooheys Ales. Around the outer sides: Pilsener, Mild Bitter, Club Lager and Oatmeal Stout. 10cm x 10cm x 3.5cm, $130. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

Cedar serpentine fronted eight drawer chest with carved columns, $1495. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

A pair of Wedgwood spill vases in black basalt, decorated with bronze and gilding, in imitation of Japanese bronzes, c.1880. One has old stapled repairs. The other in fine condition, $1800. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**



Uniquely Australian jasper made up of fossilised micro marine organises primarily radiolarian and nanoplanckton fossils, often showing a wide colour range and porcelain like texture. 260 x 200 x130mm, $250. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**

Grand Oval. Stunning feature mirror with a gold leaf finish. Width 86cm x 124cm high, $2700 with plain mirror or $2900 with bevelled mirror. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**

Turn of the century Continental European 14ct gold and seed pearl cufflinks with case by B Peterson & Co, New Zealand. Excellent condition, weight 4g, $1550. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Lladro Jockey sitting on a tree stump figurine, retired. 33cm high, $495. **Cooper Collection, Brisbane. Tel: 0439 636 452.**

Handsome Chinese ginger jar with lid, famille noir black ground, foo dog and flower decoration, c.1900. 20.5cm high x 17cm wide, $657. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

1960s pink Mod dress size 6, $70. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

CRO mid-century dining suite in good original order, $1200. **Rare Find Country Antiques & Newcastle Mid Century Modern, 38-40 Denison St, Hamilton, Newcastle NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**

COMPAGNIE GÉNÉRALE TRANSATLANTIQUE
French
NORM

Jean Vernon Art Deco bronze medallion for the SS Normandie with original presentation case. French, c.1935. 68mm diameter. **Une Belle Chose. Tel: 0409 419 451. www.unebellechose.com.au**

Good English mahogany and cedar apprentice chest of four drawers with knob handles and raised on four turned feet. 32cm high x 30cm wide x 17cm deep, $475. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**

15ct yellow gold hinged bangle with integral clasp and safety chain, with entwined hearts silver set with rose cut diamonds in crisp original condition, c.1880, $5250. **Greene & Greene Antiques, Sydney, NSW. AAADA Member. www.aaada.org**

1980s vintage hat, $88. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

Rare Foley coffee set designed by Albert Rutherston for the 1934 Harrods Art and Industry Exhibition, titled 'Modern Art for the Table', $395. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

Lladro brown bear figurine issued 1972-1990, 10cm high, $200. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Georgian mahogany two drawer serving table with timber gallery and turned and tapered legs, $2400. **Lord's Antiques, 419 Bridge Road, Richmond, Vic 3121. Tel: 0417 585 207.**

Wooden Japanese hand crafted and painted Kokeshi doll, signed, $80. **Stall 2244 at Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**

Exquisite antique coral pendant in 9ct rose gold c.1910, $1650. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Antique French Palais Royal sedan chair, $2400. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

Rare earthenware hand or muff warmer, 'The Adaptable Hot Water Bottle', Old Fulham Pottery on the top side, "Boots" on the underside, late 1900s. 9cm wide, $165. **The Collectors Showcase online. Phone 08 8552 6926.**

English enamel oval snuffbox with countryside scene and fluted base, c.1770. 6.5cm x 4cm x 3cm, $645. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

1735 Spanish silver spoon set, $120. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

Taxidermied juvenile crocodile, 73cm long, $475. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

Antique inro with pine tree motif, $750. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**

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Art Deco Bakelite pyramid telephone in excellent original condition, $395. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

Glass fishing bouy in original rope net $195. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

Lamp with Aladdin Bakelite font, steel base, Nu Type burner and white, gold rimmed, shade. Height 70cm, $795. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**

18ct gold triple stacked dress ring, $4400. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

Rare vintage Jens Quistgaard for Dansk International Designs mid-century modern 1950s sleek minimalist sculptural eight-arm taper holder, $585. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**

Rare straight drawknife $120. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

Vintage Boyce Motometer Midge Model radiator cap thermometer mount, $135. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**

Antique 10ct rose gold amethyst riviere necklace. Sold $4000 IBP (including buyer's premium). **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**

Vintage 1980s pastel Cabbage Rose floral pelmet valance fabric, 2.98m x 30cm, $37.42. **The 3R's Emporium. Etsy.com/shop/The3RsEmporium.**

Sterling silver Loving Couple pendant on chain, $65. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

Stunning 1950s blue and white floral chiffon waisted dress by J.R. Theme, approximate size 8, $490. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

A rare vase of impressive size (standing 39cm) featuring a very intricate depiction of the fuschia bush executed in fine detail with enamels and gilt. Fully signed C. Vassiere 'Nancy'. France c.1890, $2295. **Bell's Antiques, Stands 14 & 15, Tyabb Packing House Antiques, Tyabb, Vic. 3913. Call Graham 0416 254 625.**

Smiths Astral radio operator's ship's clock c.1960s, excellent original condition. 8.5cm high x 19cm diam, $495. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**

Bitossi Rimini owl figurine, unsigned, Italy, $350. **Shop 65, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

French lamp with amber font on marble column and silver plated base. Height 72cm, $950. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**

Set of 6 Stuart Crystal Senator pattern sherry glasses, $735. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**

Australian Huntly pottery drip glaze kangaroo, $350. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**

High Victorian sterling silver tongs with pierced pattern and marks for Chawner & Co., London, 1855. Excellent condition. Marks crisp and well struck. 25cm, 188g, $1800. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Vegetable basket $65. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

Regency mahogany sideboard on six reeded legs, $5000. **Lord's Antiques, 419 Bridge Road, Richmond, Vic 3121. Tel: 0417 585 207.**

A Doulton Burslem vase by Leonard Bentley, blue and white manor with gilt detail. The Collection of a South Coast Gentleman, auction June, estimate $300-500. **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**

15ct gold Victorian buckle locket c.1890, $3900. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

A Mel Fraser (Contemporary, Australian) 'Hole' art glass paperweight, with mottled, multi coloured drops cased in clear glass with a hole to centre in typical form, signed to base, $164. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**

Sunshine face jug, $950. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

Japanese antique Samurai sword gold dragon menuki, $3000. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**

Marx Toys tin windup toy c.1950s, made in Great Britain, $95. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

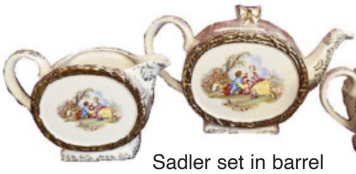
Set of six gilded 800 silver teaspoons $90. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

McCall's 4132

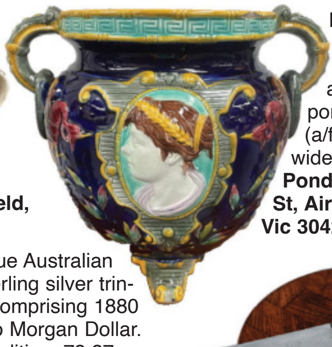
Vintage 1980s McCalls 4132 Skirts in 6 Styles sewing pattern, cut, 76cm waist, $12.90. **The 3R's Emporium. Etsy.com/shop/The3RsEmporium.**

14ct two-tone gold vintage chunky bracelet, $4950. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

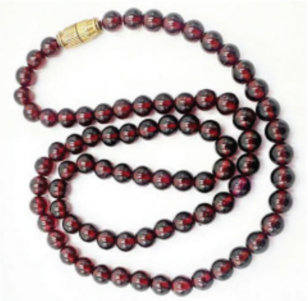
Royal Crown Derby paperweight, duck with silver stopper, original box, $65. **The Collectors Showcase online. Phone 08 8552 6926.**



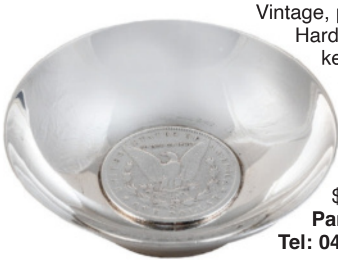
Sadler set in barrel shape, Courting Couple, c.1930s, $195. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**



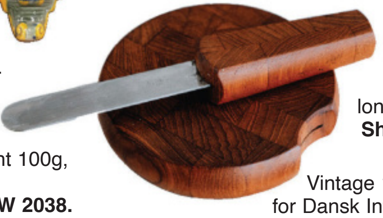
Large Victorian Minton majolica jardiniere with Greek key decorated rim and bird, floral and portrait medallion motifs (a/f). 34.5cm high x 40cm wide, c.1870, $1495. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**



Vintage single strand almandine garnet bead necklace c.1930s, 42cm long, $140. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**



Vintage, possibly antique Australian Hardy Brothers sterling silver trinket dish, base comprising 1880 San Francisco Morgan Dollar. Excellent condition. 73.27g (Australian sterling silver) dish weight, 26.73g .900 coin silver weight, total weight 100g, $500. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**



Vintage 1960s Jens Quistgaard for Dansk International Designs teak cheese cutting board with built in knife, $145. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**

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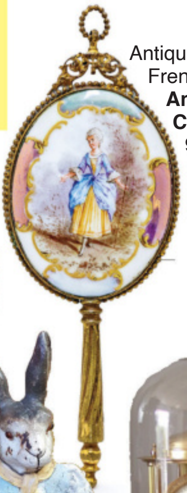
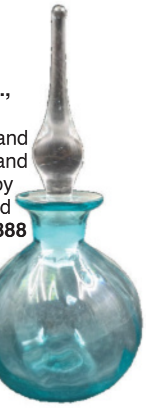
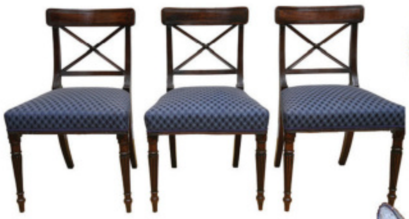


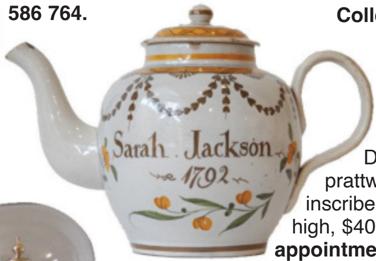
Antique hand painted Sevres-style small French mirror, $75. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**



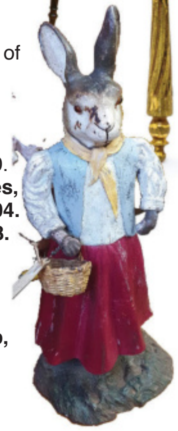
Stunning light blue and clear glass perfume bottle and stopper hand made by Australian glass artist Richard Morrell, $65. **Stall 8888 at Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**



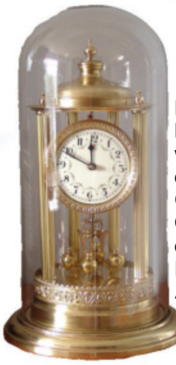
Mahogany Regency dining chairs, set of 6 at $750 each. **Lord's Antiques, 419 Bridge Road, Richmond, Vic 3121. Tel: 0417 585 207.**



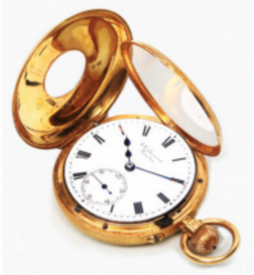
Documentary teapot in pearlware with prattware colours under glaze, dated and inscribed for Sarah Jackson c.1792. 15cm high, $4000. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**



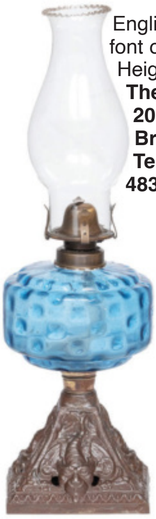
Vintage cast iron rabbit $220. **Shop 18, Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**



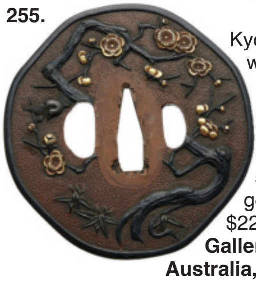
Bandstand style Anniversary Clock in lacquered brass under a glass dome, with 4-ball torsion pendulum, porcelain dial and Arabic numerals. Made in Germany in 1911 by Kieninger & Obergfell (K&O). 42cm high x 23cm diam. Complete and working, $550. **Photantiques, Shop 121 Dirty Jane's Antique Market, 13-15 Banyetta St., Bowral, NSW 2576. Tel: 02 4861 5356 or 0419 614 711.**



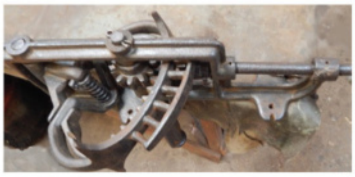
Edwardian 18ct yellow gold J.W. Benson London half hunter pocket watch, 1904. Sold $3250 (including buyer's premium). **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**



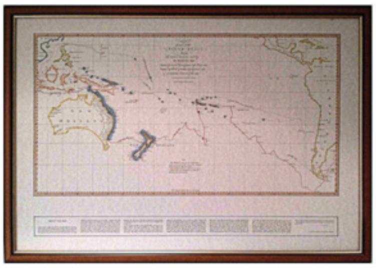
English lamp c.1910, blue font on cast iron base. Height 41cm, $350. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**



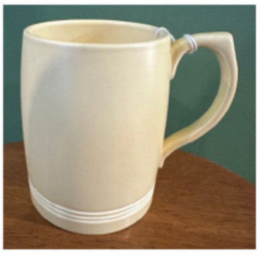
Kyo Shoami tsuba with motif of old knarled plum tree and blossoms, copper with shakudo and gold flowers, $2200. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**



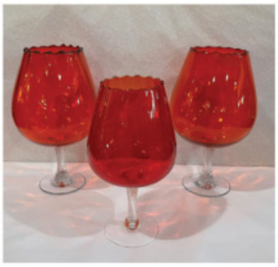
Washing machine mechanism for 'Drage's Labour Saving Rotary Western Washer', made by E A Manufacturing Co USA, 1900-1925, $150. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**



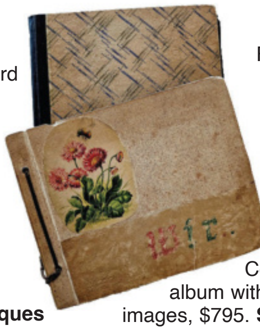
Framed limited edition of replica of the map used by Captain James Cook to plot the course on his navigation around Australia and return journey to England. 86cm x 60cm, $385. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**



Rare Keith Murray tankard in matt straw colour, c.1934-1940, four available, $170 each. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

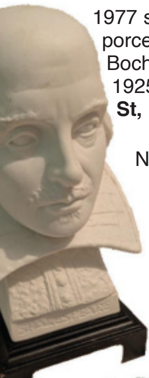


Three Empoli Italian glass brandy balloons, $25 and $35. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

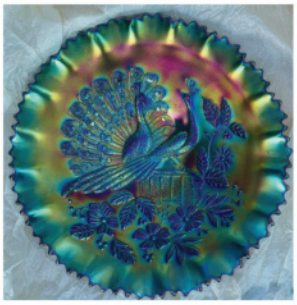


Set of two German WWII Air Communications photo albums: Family album with 71images, and Soldiers album with 85 images, $795. **Shop 12, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

Mid-century teak radiogram, $450. **Rare Find Country Antiques & Newcastle Mid Century Modern, 38-40 Denison St, Hamilton, Newcastle NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**



1977 signed 'Bochmann' William Shakespeare porcelain bust by Goebel Germany. Bochmann was a sculptor born in Dresden in 1925, $320. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**



Northwood carnival glass Peacock on Fence pattern on deep amethyst pressed glass c.1920s. Simply the best colouration you will find, $375. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Royal Doulton Blue Children jardiniere $365. **Paul Cholewinski. Trading from Waverley Antique Bazaar and Camberwell Antique Centre. Tel: 0412 333 368.**

Wedgwood scent bottle in pale blue jasper, decorated with Venus Shedding Poppies to one side; Venus & Cupid to the other, c.1790. 10cm high, $2800. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**

Georg Jensen sterling silver bird brooch designed by Christian Mohl-Hansen with post 1945 mark, $495. **Abbott's Antiques, Sydney, NSW. AAADA Member.**

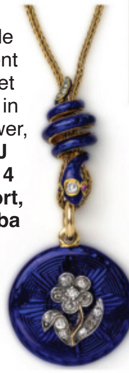
Bird perched on a flowering branch, handpainted with a glossy finish by Herend, Hungary. 10.5cm high x and 13.5cm long, $195. **Cooper Collection, Brisbane. Tel: 0439 636 452.**

Diana pottery basket embossed with gumnuts and leaves, c.1950. Perfect condition, 24cm x 15cm x 14cm, $250. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

German Winter Charity Relief metal badge from the February 1939 campaign, $15. **Shop 12, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

An exceptionally rare striped stone, 650 million years old from Precambrian deposits in Western Australia. Fine grained quartz, kaolinite, iron oxide. 160 x 130 x 80mm, $125. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**

Vintage handmade timber inlaid woodwork games table complete with roulette wheel, game pieces and boards and instructions for chess, backgammon, canasta cards... and much more. Made in Italy, $2200. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**



Victorian handmade blue enamel serpent necklace with locket set with diamonds in the shape of a flower, $17,950. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

Huon pine dressing table with spindle galleries, trinket drawers, bevelled mirrors and five drawers to pot board base, $1750. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

Late Meiji to Taisho period Japanese export Jungin .950 silver rose bowl. Excellent condition. Marks crisp and legible. 14cm bowl height, 18.2cm high incl. base. 582g (rose bowl), $5500. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Australian cedar slatted bench seat c.1890 with turned supports and front legs. 212cm wide x 52cm deep x 85cm high, $1450. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

1990s Moorcroft Rainforest vase, 20cm high, $450. **Vintage Obsessions, Brisbane, Qld. Tel: 0408 783 903. Instagram: vintageob_brisbane**

Antique German military binoculars by G.A Urmetzer, Mainz. Brass and leather with working compass, $250. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

POP!
Disney
50
DUMBO

Dumbo Pop Vinyl figurine in metallic gold, Comic Con exclusive 50, $2500. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Set of flying wall ducks, $245. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

S & A Steelite, reg no. 1869 29.4.31 dark brown Bakelite fishing reel c.1930s, $70. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

Amazing 18ct and 22ct yellow gold Victorian mesh coin purse with beaded drops, c.1890s, $2500. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

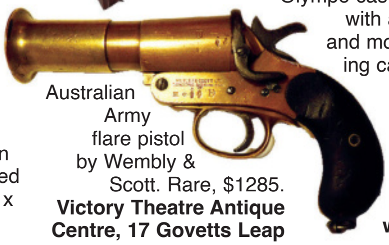
Victorian era copper samovar c.1880, $1350. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

Art Deco sterling silver gravy boat, 1937, London, Josiah Williams & Co. Excellent condition. 8.5cm high, 173g, $1250. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Albert's Boomerang Accordion made by J Albert and Son, Sydney (1899-1920) with parts imported from Germany, c.1913. Original box, working, $300. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

Antique Norton and Gregory Ltd marine parallel rule, with engraved initials, JWL. $70. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

Very Rare Specimen: Large slender needlelike cluster sprays of scolectite crystals on peachy stilbite crystals, sourced from Nashik, India. 110 x 140 x 120mm, $500. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**



Australian Army flare pistol by Wembly & Scott. Rare, $1285. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**

Art Déco running figure of Olympe cast in metal, decorated with a 'verdigris' patina and mounted on sloping cast metal base. Signed "Fayral". Editions Max Le Verrier, Paris. French, c.1930. 28cm high, $995. **Une Belle Chose. Tel: 0409 419 451. www.unebelle-chose.com.au**

18ct yellow gold diamond solitaire ring with patterned shoulders c.1940, $2750. **Valentine's Antique Gallery, Bendigo, Vic. AAADA Member. www.aaada.org**

Coin Vlad the Impaler, Transylvania (Wallachia, Romania). Radu I, 1377-1383 AD, $450. **Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

Australian oak mahogany stained sideboard with leadlight door flanked by cupboards and drawers on stretcher base. 121cm high x 152cm wide x 53cm dep, $1100. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**

Val St Lambert ruby crystal trumpet vase with thumbprint detail. The Collection of a South Coast Gentleman, auction June, estimate $200-300. **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**

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Victorian ash armchairs pair from an early Fred Ward commission for Geelong City Council Offices, $1495 each. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

Brass crocodile nut crackers, $95 each. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

Yasunobu tsuba with NTHK certificate, $3200. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**

Squeeze box (as is) $120. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

A nice pair of English sterling silver serving-spoon-sized apostle spoons hallmarked for London 1896 from the workshop of Henry Stratford, $225. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Sauce boat in salt-glazed earthenware with Mosaic and Hatch panels, c.1750. 7.5cm high x 18cm wide, $375. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**

Japanese six piece snack server set $75. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**

Mint condition Texaco baked enamel sign c.1950s. 45cm x 45cm, $280. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

Victorian 18ct yellow gold banded agate signet ring, $3250. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

Rare vintage Aynsley porcelain Flower Handle teaset for six. 19 pieces including sugar bowl and creamer (cake plate missing) $450. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

Harvey School Pottery low sided slab vase, Derick Strout 1932, $265. **Vintage Obsessions, Brisbane, Qld. Tel: 0408 783 903. Instagram: vintageob_brisbane**

Large Vintage copper and brass coal scuttle with lion head fixtures and blue and white porcelain handles. Made in Holland, $425. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

Carlton ware Sketching Bird & Gondola rouge royale footed dish, $365. **Paul Cholewinski. Trading from Waverley Antique Bazaar and Camberwell Antique Centre. Tel: 0412 333 368.**

Display easels. Hand carved and gold leaf, 200cm, $420. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**

Brass Princess Mary's gift tin, Christmas 1914 present to serving troops, sailors and nurses. 23cm x 8.5cm, $165. **All In Good Time Antiques, 12a High St., Strathalbyn, SA 5255. Tel: 08 8536 4449 or 0408 832 757.**

Crinoid fossils, 'Jimbacrinus bostocki', a type of sea lily, found in the Gascoyne Region of Western Australia. Particularly well-preserved and dating back to the Early Permian period, around 280 million years ago. 170 x 110mm, $250. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**

Aynsley lustreware Butterfly vase c.1930. 14cm high, $375. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**

Stunning Whiting and Davis 1970s mesh evening bag in the tie pattern, silver, pink and purple, $165. **Green Chair Vintage, 380 Hargreaves St, Bendigo, Vic 3550. Tel: 03 5434 2094.**

Set of 4 retro bar stools, $795. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

Art Deco bronze and ivorine figurine, 'Innocence'. 32.5cm high x 7.5cm wide, $345. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**

Antique French perfume box complete with original bottles and stoppers, 16cm x 11cm x 12cm, $295. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

Early Georg Jensen Peapod pattern sterling silver compote spoon c.1930. Excellent condition. 15 cm long, 50g, $750. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

A Liberty style brown leather model of a rearing horse, $580. **Simple Décor, Shop 24 Coliseum Antique Centre, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 0430 097 657.**

Early United Petrol sign, ex. Airfield, $250. **Rare Find Country Antiques & Newcastle Mid Century Modern, 38-40 Denison St, Hamilton, Newcastle NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**

English sterling silver purse c.1882, decorative engravings and a belt buckle insignia with an engraved bee to the front, royal blue lining, $595. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

Americana Mammy and Chef salt and pepper shakers, $80. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Vintage beater and glass bowl with two cup measure inside, manufactured by A & J Manufacturing Co. in Binghamton, USA. Patented in 1923, $145. **Shop 4, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

This huge Brazilian Amethyst cluster is part of a geode of stunning natural Amethyst crystals. 210 x 160 x 110mm, approx 4kg, $450. **Mystic Union, 44 Brolga St, Craiglie, Qld 4877. Tel: 0407 374 696.**

Boxed set of Grosvenor grill knives, unused, $85. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

Authentic Alexander McQueen London gold-plated necklace featuring the iconic Bleeding Heart locket pendant with sword motif, $420. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

Three-piece Empire Ware jug set comprising teapot and two different sized jugs, one with lid. Made in England, $40. **Stall 1020 at Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**

Rare antique lithophane panel, framed 22.5cm x 18.5cm, $350. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

PORT
VODKA
SHERRY
BRANDY

Four sterling silver decanter labels, $275 each. **Deco Heaven, Shop 18 Tyabb Packing House Antique Centre, 14 Mornington-Tyabb Rd, Tyabb, Vic 3913. Tel: 0418 513 971.**

Lladro Nativity Donkey, retired figurine model #1389. 16.5cm high x 29cm long, $350.**Cooper Collection, Brisbane. Tel: 0439 636 452.**

Royal Doulton Burslem jug c.1890, 14cm high, $165. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

1956
OLYMPIC GAMES
DAWN FRASER
Swimming

1956 Olympic Games badge for Dawn Fraser (Swimming), $48. **Shop 4, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

Viennese enamel miniature chair, $595. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

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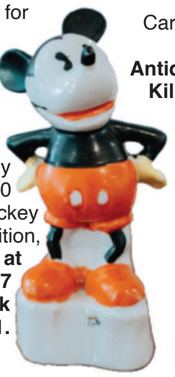
MITCHELLS The Brush People

Fly spray $30. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

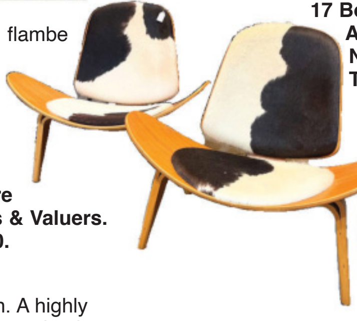
Parker Nordic six drawer chest with mirror, $995. **Rare Find Country Antiques & Newcastle Mid Century Modern, 38-40 Denison St, Hamilton, Newcastle NSW 2303. Tel: 02 4969 3801 or 0418 684 724.**



Rare vintage 1930s Mickey Mouse. Rd 14755. In top 10 of desired collectable Mickey Mouses. Excellent condition, $895. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**

Carltonware Tennis set c.1950s, $75 each. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**

A Royal Doulton flambe veined vase, no. 1618. The Collection of a South Coast Gentleman, auction June, estimate $400-600. **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**



Two cowhide chairs, $595 each. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

Goddard's
SILVER PAD

The original English made Goddards long term foaming silver polish with application pad. $28 postage paid. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Vintage 1960s/70s blue and white crochet star shape doyley, hand made, $7.42. **The 3R's Emporium. Etsy.com/shop/The3Rs Emporium.**

CAUTION
Gilly's
LoThin

Gilly's LoThin. A highly refined, dearomatised mineral solvent with eucalyptus oils. Effective cleaning and degreasing power for preparation of surfaces and cleanup of brushes and tools. Perfect for thinning most oil based coatings and wax finishes. **www.gillysaustralia.com.au**

Beautiful West German lidded urn vase decorated with insects, birds and flowers. Hand painted by Pam Vogl, South Australia 1989, $210. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**

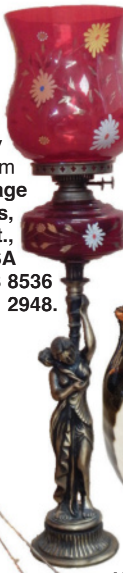
LOOK FOR THE OCTAGONAL SIGN
SHELLUBRICATION
SHELLUBRICATION CHART AND SERVICING RECORD

Shell Garage Service record card, Port Melbourne, c.1960, $25. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**

Polychrome Chinoiserie charger by Abigail Griffith, Lambeth High Street Pottery c.1770. 34.5cm diam., $2250. **Lauder & Howard Antiques and Fine Art, Hobart, Tas. AAADA Member. www.aaada.org**

High Victorian Kings Pattern cheese scoop, Chawner & Co, George Adams period, London, 1869. Excellent condition. 23.5cm long. 115g, $1500. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Vintage brass incense burner. Perfect for the curious collector, $26. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**



Victorian ruby glass oil lamp with a lady cast in bronze. 85cm high, $750. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

1966 round 50 cent pieces in excellent condition, $25 each. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

Art Deco 9ct rose gold crossover snake slave bangle featuring detailed engraving, Birmingham c.1920, $3950. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

Rare Ralph Jeffress lidded pot, Australian potter pre-1986, $50. **Pombo Mart, 2846 Princes Hwy, Pomborneit North, Vic 3260. Tel: 03 5594 7312.**

Antique pond yacht, as is, $450. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**

1830s hand painted English plate, maker unknown, $160. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**

Beautiful gold leaf finish. Suitable for over table or mantle. Size 80cm wide x130cm high. $1060 plain mirror or $1300 with bevelled mirror. **Kosnar's Picture Framing & Mirrors Shop, 488 Mt Alexander Rd, Ascot Vale, Vic 3032. Tel: 03 9370 5744.**

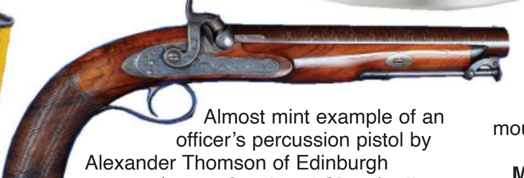
Gilly's Est. 1983
Restoring Polish
For timber furniture & floors
Nourishing Wax - Satin Sheen
Clear
200ml

Gilly's Restoring Polish. A starter polish for new work or furniture that has just been stripped back. Restoring Polish will bring out the natural grain of the wood, feed the timber and give a good initial sheen. **www.gillysaustralia.com.au**

Faux taxidermy swan head wall mount, the lightweight base covered in real feathers (in mauve) $125. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**

GOLDEN FLEECE
1 GALLON

Vintage Golden Fleece 1 gallon petroleum tin, $265. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**



Almost mint example of an officer's percussion pistol by Alexander Thomson of Edinburgh c.1840, $4250. **Steel and Shot (online shop). www.steelandshot.com.au**

Clarice Cliff, Bizarre and Fantasque range wanted by private collector. Looking for the more high end Art Deco patterns on plates, vases, coffee and tea sets, also interested in Carlton ware in the high end lustre Art Deco patterns, mainly vases or coffee sets. See my Facebook and Instagram sites: Clarice Cliff Australia. **Tony Sheedy 0418 279 749.**

Vintage copper jam pot, 35cm diam x 14cm high, $295. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**

1950s Italian tole six candle chandelier, $868. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**

Pair of Limoges vases with colourful flower groups, Redon c.1875, $295. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

Rare 19th century Fijian sperm whale tooth/tabua on thatched/square plaited fibre neck tie c.1890. Tooth 14cm wide, $2200. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**

A glug decanter, also known as a kluk-kluk or Kutrolf, the wheel-engraved decoration of windmills and ships suggesting Gin, c.1890. 30cm high, $450. **Etruria Antiques Gallery. By appointment at Suite 1431/ 1 Queens Rd, Melbourne Vic 3000. Tel: 0439 030 531.**

Antique 9ct rose gold compass with black and red enamel double-sided dial with a chain link detail to the top of the case. Stamped Birmingham, 1919, $1600. **Gray Reid Gallery, Melbourne, Vic. AAADA Member. www.aaada.org**

Rolled Tea tin $90. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

Art Nouveau style silver picture frame hallmarked Birmingham 1961, $460. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

English lamp, blue flower font with blue shade. Height 58cm, $1425. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**

Lovely Victorian papier mache writing slope with inlaid paua shell and hand painted and gilded highlights. 9.5cm high x 37.5cm wide x 27.5cm deep, $495. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**

Victorian 18ct yellow gold diamond lover's knot ring c.1897, $5200. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**

Smiths Bakelite electric wall clock, $125. **Squatters' Antiques & Restorations, 8 Railway Tce, Murray Bridge, SA 5253. Tel: 08 8532 5087.**

A vintage Telephone exchange with all components still inside the box, $250. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

Antique Stewart Dawson & Co EPNS scotch thistle toast rack, $349.99. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**

Antique Japanese inro with lacquered motif of Shoki and Oni, netsuke and ojime modern replacements, $1500. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**

1970s Alessi vintage thermal pitcher/carafe designed by Carlo Mazzeri & Anselmo Vitale 18/10 Stainless steel, $120. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

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British railway lamp made in Birmingham by Thomas Bladon, $450. **Shop 12, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

Fabulous mid-century ceramic jug made by Zell Schmider Keramik, West Germany; part of the Tigris range designed by Anneliese Beckh in 1956. 15cm high, $175. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Antique Scottish provincial silver pair of tongs, Kings Pattern with shell bowls, with rare marks by Robert MacGregor, Perth. Excellent condition. 14.5cm, 58.8 g, $1000. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Fully hallmarked sterling silver spoon in original box. Box 18cm x 8cm, $95. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

Pair of fine quality Chinese rosewood chairs with marble backs c.1910, $3250. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

Arts & Crafts 9ct gold natural pearl and amethyst bracelet c.1910, $2400. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Snow White brown lizard skin handbag, c.1960s. Sold $50 IBP (including buyer's premium). **Theodore Bruce Auctioneers & Valuers. Tel: 02 8212 4100.**

Rare French tortoiseshell jewellery box c.1860, the fully fitted interior in green silk with a mirrored base. 21cm wide, $1950. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**

Launceston Tasmania, commemorative medallion for the coronation of Edward VII in 1902. One side with co-portraits of Edward and Alexandra, the other with an image of the Launceston Town Hall, $45. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Arts & Crafts 15ct gold moonstone brooch c.1900, $1650. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Very large Carlton Ware jug (slight crazing), 37cm x 17cm, $395. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

Vintage German butterscotch Bakelite condiment set with original spoon, rare, $95. **Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**

Photo birthday greetings, early 20th century, from $5 to $8. **Simple Décor, Shop 24 Coliseum Antique Centre, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 0430 097 657.**

Carltonware novelty cruet , Lady in Dress (salt, pepper, mustard) c.1930s, $225. **Antiques on Kilrie, 660 Kilrie Rd, Jarvisfield, Ayr, Qld 4807. Tel: 0409 721 103.**

Vintage Royal Albert floral basket. 14cm high x 15cm wide, $75. **Moonee Ponds Antiques, 49 Hawker St, Airport West, Melbourne Vic 3042. Tel: 03 9338 9627.**

Rough Baltic amber necklace $130. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**

Vintage alpaca fur pile coat made in New Zealand in the 1950s by Selby, size 10, $450. **Shop 2, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

American 1895 period lamp with clear glass font. Height 48cm, $695. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**

802 series phone c.1970, updated from the 801 series. It works on the NBN with a converter to tone dialling, $60. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948**.

1960s Parker Nordic 'cat eye' sideboard in previously restored condition, $2250. **Capital Bazaar, 37 Townsville St, Fyshwick, ACT. Tel: 0484 924 321.**

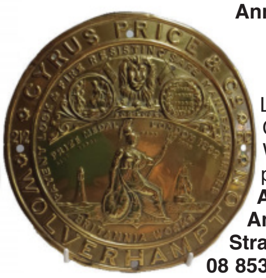
Child's ABC chair $125. **Periwinkle Antiques, 24A Bank St., Port Fairy, Vic 3284. Tel: 03 5568 2244 or 0408 174 480.**

PZH Gouda Dutch Pottery vase with stylised dark florals, c.1918. Excellent condition. 24.5cm high, $800. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**

Japanese antique Samurai sword goto tsuba, $6500. **Samurai Gallery Nihonto Australia, 12 Sheilds St, Cairns, Qld 4870. Tel: 0417 642 921.**

1966 round fifty cent coins $20 each. **Tamworth Antiques & Collectables, 326 Peel St., Tamworth, NSW 2340. Tel: 02 6766 9994.**

Antique Victorian sterling silver anchor compass, $895. **Avenue J Jewellery, Shop 14 Zanzibar Resort, Mooloolaba Esplanade, Mooloolaba, Qld 4557. Tel: 07 5444 4422.**



Large 19th century brass Cyrus Price & Co., Wolverhampton safe plate. 23cm diam, $380. **All In Good Time Antiques, 12a High St., Strathalbyn, SA 5255. Tel: 08 8536 4449 or 0408 832 757.**

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A pair of mid-century bentwood and leather armchairs with matchimg footstool by Åke Fribytter for Nelo, Sweden, in excellent original condition, $2600. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**

Venetian sterling silver double mask brooch in enamel and marcasite c.1950, $1350. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Minic steam roller, $175. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

Vintage Sylvac rabbit figure, lop-eared in popular colour green. 12cm high, $55. **The Collectors Showcase online. Phone 08 8552 6926.**

Wonderful Art Deco silver plated 'Radiator' hip flask by James Dixon. 160z, $850. **Deco Heaven, Shop 18 Tyabb Packing House Antique Centre, 14 Mornington-Tyabb Rd, Tyabb, Vic 3913. Tel: 0418 513 971.**

Gilly's
Scratch Cover
For Furniture & Floors
✓ Disguises scuffs
✓ Hides scratches
✓ Revives dull timber
light
100ml

Gilly's Scratch Cover for furniture and floors. Ideal for colouring over scratches and also useful for reviving timber that isn't in bad enough condition to merit stripping back. May also be used as a stain on raw timber to darken it. **www.gillysaustralia.com.au**

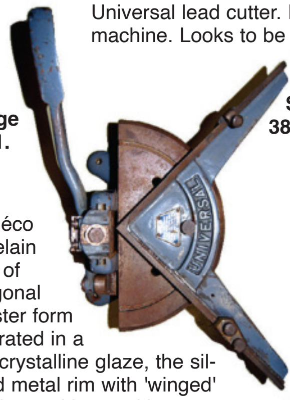
Francis Wood & Sons, England folding handsaw, ex-Army WWII, possibly Australian Army. Complete set, very good condition, $220. **Pombo Mart, 2846 Princes Hwy, Pomborneit North, Vic 3260. Tel: 03 5594 7312.**

Original early pre-WWII Mickey Mouse napkin ring in excellent condition, $95. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

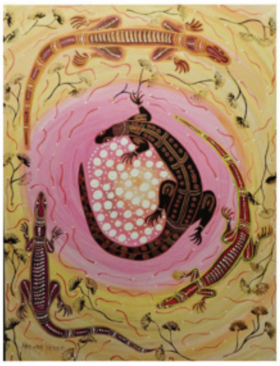
Fine quality vase by Moser of Karlsbard, the extremely thick (12mm) crystal with 16 facets in a vibrant emerald green fading to clear, the finest and most detailed carving and engraving seen. Executed by a Master Engraver of the time. 23cm high x 14cm wide, Bohemia, c.1890, $1495. **Bell's Antiques, Stands 14 & 15, Tyabb Packing House Antiques, Tyabb, Vic. 3913. Call Graham 0416 254 625.**

Large Victorian Bristol Blue glass vase, with enamelled decoration and gilt scrollwork, c.1860. 30cm high, $580. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

Country elm elbow chair with stretcher base, $1200. **Lord's Antiques, 419 Bridge Road, Richmond, Vic 3121. Tel: 0417 585 207.**



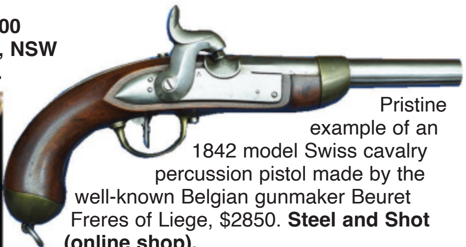
Universal lead cutter. Printers type set lead cutting machine. Looks to be complete and functional, $375. **Antiques, Bottles, Collectables Shop, 144 High St, Avoca, Vic. Tel: 03 5465 3887 or 0412 965 001.**



Acrylic on canvas by Wirrawaka, Goanna Dreaming. 100cm x 75cm, $1000. **Gallery.Australia, 103/86 Lake St, Cairns, Qld 4870. Tel: 0417 642 921.**

Art Déco porcelain vase of polygonal baluster form decorated in a blue crystalline glaze, the silvered metal rim with 'winged' handles and base with an octagonal mount. Printed backstamp M.P.Sèvres. 37cm High. French, c.1930, $1295. **Une Belle Chose. Tel: 0409 419 451. www.unebellechose.com.au**

English lamp with cast iron base and blue font. Height 46cm, $495. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**



Pristine example of an 1842 model Swiss cavalry percussion pistol made by the well-known Belgian gunmaker Beuret Freres of Liege, $2850. **Steel and Shot (online shop).**

Beautiful cat's face pendant on chain, sterling silver set with crystals. 25mm diam, $175. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

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French antique mantle clock, 38cm high x 25cm wide, $550. **Victory Theatre Antique Centre, 17 Govetts Leap Road, Blackheath, NSW 2785. Tel: 02 4787 6002.**

BOOK 124
LADY'S DESIGNS IN MOHAIR BY VILLAWOOL
LIFE BOAT

Vintage 1960s Villawool knitting pattern Book 124, Women's Jumpers and Cardigans, $9.90. **The 3R's Emporium. Etsy.com/shop/The3RsEmporium.**

Missale Romanum, Latin religious text, 1926, $350. **Carrick Mill Antiques, 67 Meander Valley Rd, Carrick, Tasmania 7291. Or find us on Etsy.**

Victorian papier mâché and inlaid mother-of-pearl tea caddy, lead lined with ivory finials on lids of tea compartments. 22cm x 15cm x 16cm, $295. **April's Antiques and Collectables, Junee. Ph: 0427 241 564.**

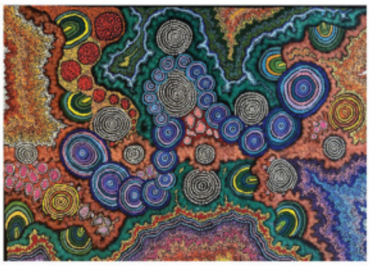
Hand painted Aynsley Fruit and Berries (Orchard Fruit Gold) pedestal dish signed by Doris Jones (active 1938-1969). 13cm diam x 4.5cm high, $165. **All In Good Time Antiques, 12a High St., Strathalbyn, SA 5255. Tel: 08 8536 4449 or 0408 832 757.**

Royal Worcester 'Herbs' pattern 8 person set c.1990 to 2009, $500. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**

26mm Rolex ombré diamond dial in 18 carat yellow gold and stainless steel. Model: Rolex Oyster Perpetual Datejust 69173 c.1988, $13,200. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**

Stunning Murano glass amethyst vase $125. **Leven Antiques Centre, 23 King Edward St, Ulverstone, Tas 7315. Tel: 03 6425 5226. Mobile: 0419 509 730.**

Chinese porcelain vase with six character mark to base, $340. **Shop 18, Coliseum Antiques, 118 Maitland Rd, Mayfield, NSW 2304. Tel: 02 4967 2088.**



Damien and Yilpi Marks acrylic on canvas, 140cm x 99cm, $5000. **Gallery.Australia, 103/86 Lake St, Cairns, Qld 4870. Tel: 0417 642 921.**

Rare Schuco German monkey bell c.1920/30, $500. **Fletcher Jones Market, Raglan Parade, Warrnambool, Vic 3280. Tel: 03 5562 9936.**

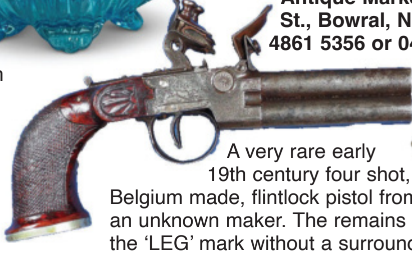
Bursley Ware Art Deco trio, $95. **Shop 4, Morpeth Antique Centre, 175 Swan St, Morpeth, NSW 2321. Tel: 02 4933 1407.**

SteKy
camera
FOR 16mm FILM

Riken Steky 16mm subminiature camera with two cassettes, case and original timber box (works), $355. **Photantiques, Shop 121 Dirty Jane's Antique Market, 13-15 Banyetta St., Bowral, NSW 2576. Tel: 02 4861 5356 or 0419 614 711.**

Antique unsigned bronze owl with glass eyes, 7cm high, $450. **Vintage Obsessions, Brisbane, Qld. Tel: 0408 783 903. Instagram: vintageob_brisbane**

Pair English Davidson blue Vaseline glass baskets c.1900. 11cm high x 16.5cm wide, $225. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**



A very rare early 19th century four shot, Belgium made, flintlock pistol from an unknown maker. The remains of the 'LEG' mark without a surrounding oval and star indicate c.1810 manufacture, $6750. **Steel and Shot (online shop). www.steelandshot.com.au**

English duplex with birds font and brass base. Height 60cm, $985. **The Original Lamp Shop, 200 Wallace St, Braidwood, NSW 2622. Tel: 0408 483 255.**

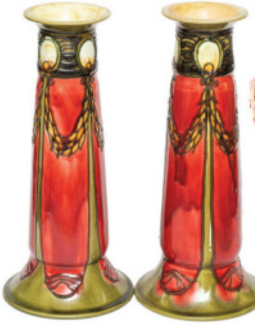
SMITHS
BLUECOL

Metal Smith's Bluecol Anti-freeze jug c.1950s, $165. **Stall 1522 at Ballarat Vintage & Collectables Market, 9367 Western Highway, Warrenheip, Vic 3352. Tel: 03 5334 7216.**

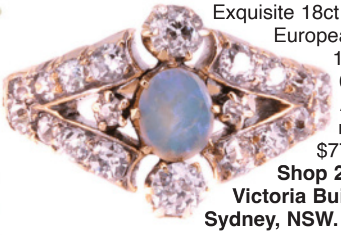
Australian sterling silver medallion with horse and jockey framed within a stirrup, engraved on reverse 'Phar Lap / Winner 1930 / Melb.Cup / J.E.Pike'. Probably produced 1980 to commemorate 50 years since Phar Lap's 1930 Melbourne Cup win. 23mm x 17mm, $345. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**

Victorian papier mache jewel box, $995. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

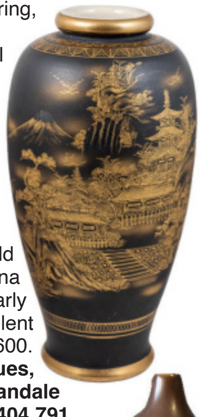
Royal Copenhagen Flora Danica salad plate 1979-1983. 9cm diam, $695. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**



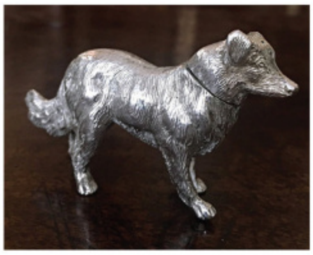
Pair Minton English porcelain Seccessionist period tall vases with green swag stylised foliate decoration on a red ground. Designed by John Wadsworth in 1910. 30cm tall, $1250 pr. **Past Connections Antiques, 530 Military Rd, Mosman NSW 2088. Tel: 02 9960 2811.**



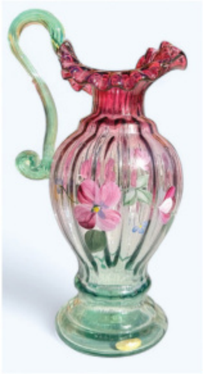
Exquisite 18ct gold opal and diamond ring, European cut diamonds total 1.06ct and single cut total 0.04ct with solid Australian opal, hallmarked London 1895, $7700. **Kalmar Antiques, Shop 23-25, Level 2, Queen Victoria Building, George St, Sydney, NSW. Tel: 02 9264 3663.**



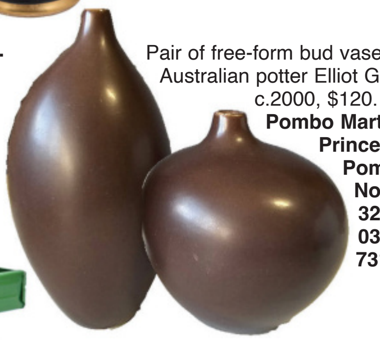
Antique black and gold Satsuma vase by Soko China of Kobe, late Taisho to early Showa Period. Excellent condition. 25.5 cm high, $600. **Cache Antiques, 101 Parramatta Rd, Annandale NSW 2038. Tel: 0424 404 791.**



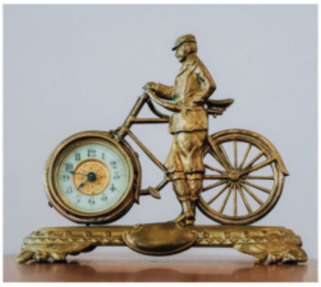
Rare English sterling silver dog pepperette c.1902. 3.5cm high x 7cm long, $2850. **Walter & Co., Richmond, Tas. AAADA Member. www.aaada.org**



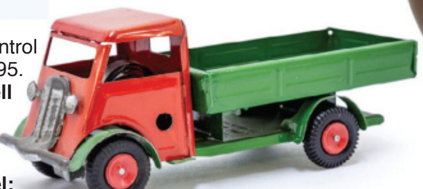
1997 Fenton Vaseline uranium glass topaz opalescent Hydrangeas pitcher, $336. **Big Antler, 158 Maroondah Hwy, Ringwood, Vic 3134. Tel: 03 9877 7751.**



Pair of free-form bud vases by Australian potter Elliot Golightly, c.2000, $120. **Pombo Mart, 2846 Princes Hwy, Pomborneit North, Vic 3260. Tel: 03 5594 7312.**



Victorian gilt brass clock in the form of a cyclist and his bike made by the British United Clock Co. Design registration mark RD214025 for 1893/94. In good condition with original movement - not working, $285. **Annie's Collectables at Capital Bazaar, 37 Townsville St., Fyshwick ACT. Tel: 0484 924 321.**



Minic forward-control lorry, $195. **Camberwell Antique Centre, 25-29 Cookson St, Camberwell, Vic 3124. Tel: 03 9813 1260 or 0418 586 764.**

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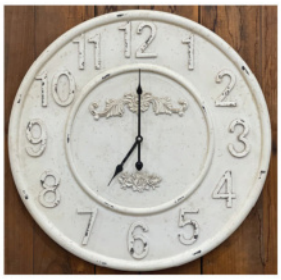
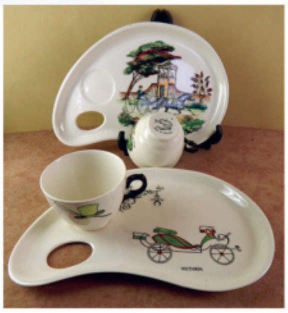
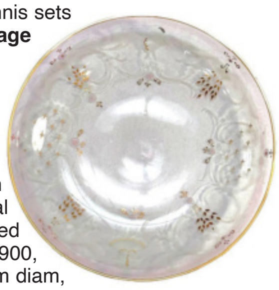


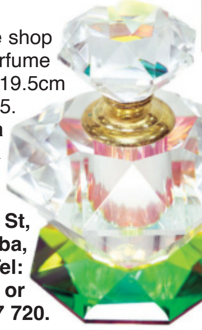
Shabby chic clock in French cream finish, 60cm diam., $95. **Mitchell Road Antique & Design Centre, 17 Bourke Rd, Alexandria, NSW 2015. Tel: 02 9698 0907.**



Clarice Cliff Tennis sets $55 each. **Cottage Collectables, 4 Swale St., Strathalbyn, SA 5255. Tel: 08 8536 2948.**



French Baccarat crystal etched and gilded bowl c.1900, 17cm diam, $450. **Valentines Antique Gallery, 16-22 View St, Bendigo, Vic. Tel: 03 5443 7279. Mobile: 0418 511 626.**



Large vintage shop display perfume bottle, 19.5cm high, $245. **Toowoomba Antiques & Collectables Centre, 451 Ruthven St, Toowoomba, Qld 4350. Tel: 0417 726 930 or 0414 507 720.**

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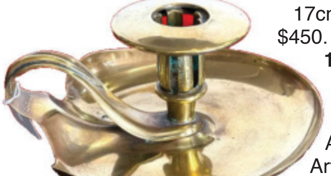
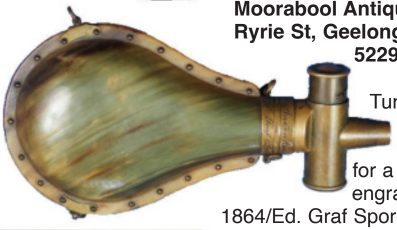
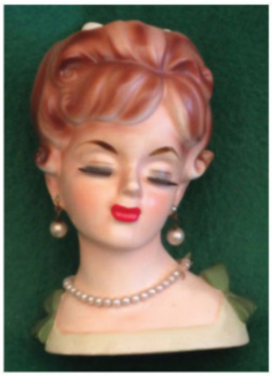


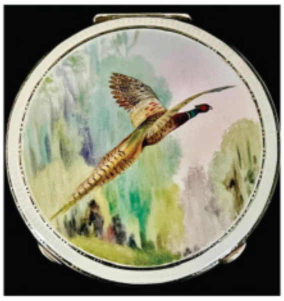
Austrian brass 'Jungendstil Arts & Crafts chamberstick, registered design 1903, $260. **Moorabool Antique Galleries, 16-18 Ryrie St, Geelong, Vic 3220. Tel: 03 5229 2970.**



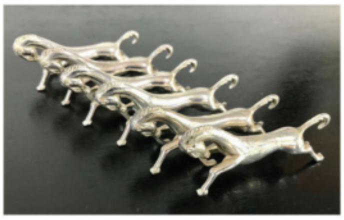
Turtleshell Continental cross charger flask by F Gertner, a souvenir for a German Count engraved 'Andenken 1864/Ed. Graf Sporck', $550. **Steel and Shot (online shop). www.steelandshot.com.au**



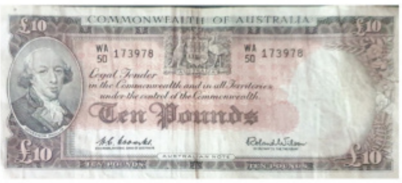
Vintage lady head vase, 15cm. No sticker but looks like an ENESCO, $85. **The Collectors Showcase online. Tel: 08 8552 6926.**



A fine and rare large sterling silver and enamel powder compact, the painted lid depicting a pheasant in flight framed by a white guilloché enamel border. Hallmarked Birmingham 1924. Makers mark Henry Clifford Davis. 10.5cm diam., $2195. **Une Belle Chose. Tel: 0409 419 451. www.unebellechose.com.au**



A French Art Deco set of 6 galloping horses knife rests, $185. **ArteDeco Online Antiques, Shop 3/27 Vincent St, Daylesford, Vic 3460. Tel: 0407 321 865.**



1960 Coombs Wilson Commonwealth of Australia 10 pound note, $200. **Mrs Banks Antiques, 327 Kent St, Maryborough, Qld 4650. Tel: 0448 802 119.**

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